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POMPEIANA:

THE

TOPOGRAPHY,

EDIFICES AND ORNAMENTS

OF

POMPEII,

THE RESULT OF EXCAVATIONS SINCE 1819.

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BY SIR WILLIAM GELL,
M. A. F. R. S. & F. S. A.

IN TWO VOLUMES.
VOL. II.

LONDON:
JENNINGS AND CHAPLIN.
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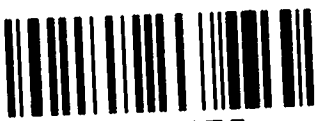

LONDON:
PRINTED BY THOMAS DAVISON, WHITEFRIARS.

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CHAPTER XI.

HOUSE OF THE SECOND FOUNTAIN.

The house of the second fountain of shells is fully equal in interest to the former, and, in some respects, superior. The entrance is from the street of the Mercuries, and the staircase ascends from the vestibule.

There is a second entrance, from the same street, by which a person might arrive at the garden, and the inmost recesses of the house, without passing through the atrium—rather a peculiar circumstance at Pompeii. There is also a second staircase; but the ornaments of this second entry are, by no means, inferior to the rest of the house, so as to render it probable that it was the entry for the domestics.

The compluvium of the atrium is furnished with two mouths for cisterns, and, from one, the communication with the inner fountain, by means of leaden pipes, is visible, probably receiving the water after it had performed its part at the fountain. We have here only one ala on the right, but, on the left, is the faux, and, in the centre, a small tablinum, the size of which is, however, amply compensated for by a deep inner portico of four columns placed on two sides of a court or garden, at the further side of which is a second fountain of vitreous mosaic and shells, in form, taste, and workmanship, very like that in the house adjoining.

In a line with the tablinum are two other apartments of the same size, one of which was probably the triclinium, and the other an exedra or pinacotheca. There are only two cubiculi in this court, and only three in the atrium, the upper floor probably supplying the other necessary bedrooms.

The step from the atrium to the tablinum is faced with a remarkably pretty sculpture of leaves and flowers. The triclinium is painted within in imitation of brickwork—a taste which continues to prevail in modern Italy.

The other room is decorated with pictures of game and hunting, so that, if it be true that the ornaments were analogous to the uses of the chamber, these would be more appropriate to the dining-room than to the pinacotheca.

Not only do the leaden pipes, but even the brass cocks, called epistomium and papilla by the ancients, remain in this house of the second fountain. By these the water was permitted to play or stopped with the same ease, and, in precisely the same man-

ner, as in the present stage of science and art.

The walls of this court or garden present us with three pictures of a species quite different from any thing at Pompeii. The general effect may be learned from Plate LVI.; but, as the pictures themselves are given in the three following plates, it is unnecessary, at present, to notice them more particularly.

If the custodi can be believed, there was found, at the time of the excavation, on the left side of the brink of the fountain, the pretty sedent bronze figure now in the museum at Naples. He had a basket, with a little bronze fish in it, on his left arm. Under his right was an outre, or skin full of liquor, and the hand seemed as if he might have held a fishing-rod of cane. On the little central column in the piscina stood a cupid holding a dove which spouted water. On the right brink was a marble caryatis of the same size as the fisherman on the left. Water seems also to have fallen from a mask in the centre of the schola or con-

cave of the fountain. The whole mass of the fountain projects five feet seven inches from the wall. It is seven feet wide in front, and the height, up to the eaves of the pediment, is seven feet seven inches.

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CHAPTER XII.

HOUSE OF THE DIOSCURI.

HAVING passed up the Via dei Mercurj, beyond the lupanare and the fountain of Mercury at the smaller gate of the house of the second fountain, which is opposite to it, a narrow vicus or alley on the right sepa-

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Drawn by T. Stothard, from a Sketch by Sir W. Gell.

rates the line of houses, beginning at the arch of Caligula, from the most splendid of all the habitations yet discovered at Pompeii, which has been named the House of the Dioscuri, or Castor and Pollux, from two figures representing those personages on the walls.

In the vicus, opposite to a little private entrance to the lupanare, may be observed the window of an upper chamber of this house, a very rare circumstance in these remains.

The walls of the house of the Dioscuri are, as may be seen in Plate LXI., painted below in large red panels, and above represent.in plaster a slightly indented rustication. The red panels ought always to be well examined, on the first moment of their excavation, for inscriptions; as, in one part of this wall, may be found curious Greek alphabets of the imperial times, and, among many other scratched inscriptions, may be distinguished

CAMPANI. VICTORIA. VNA. CVM. NVCERINIS. PERISTIS

and perhaps, with perseverance and the application of a wet sponge, something more

of an historical fact or event might be recovered.

The Plate LXI. gives a representation of this street, looking back from this house of the Dioscuri, under the two triumphal arches, toward the forum; and, though the upper story may be wanting throughout, it must give a tolerable idea of what a street in Pompeii might have been before the eruption. There are even certain mouldings which seem to indicate that the houses were not, in some parts, higher than at present.

The Plan which is given in Plate LX. of this part of the street will enable the reader to understand the view.

The house of Ceres, the atrium of which is given in Plate LXII., occupies a very large portion of the street on the left, and presents to it only a door and a few very small upper windows.

Of the house succeeding to that of Ceres, which has its vestibule, atrium, with its ala, in the centre of one side, and four cubiculi only as yet excavated, there is little to remark.

In the wall which follows the door are

four small windows above; and below are written, in large characters,

PROSALVTEM AVG. CIPARO.

Nearer the door is

M. HOLCON
RISCVM AED OVF.

Also

M CVM
MEMOR. ROG

Besides these we find

C. CASELLIVM
ÆD. DV.F

and in another place

VARIVM
ÆD OR. RO

We have also

MARCELLVM
ÆD. ROG

and it is not impossible that, amongst so much bad and very equivocal writing, though in capitals, the three letters under C. Casellium may be intended, by a certain rounding of

the D, to be taken either for Duumvir, or Orat ut faveat.

Near the next door is written

V. PONPO. ÆD. VF.

and, on this account, the house is considered to have been under the protection of the ædile Pomponius, whose name is so ill written. This house has its atrium and four small rooms now visible; but the remainder was not excavated in March, 1829. Still ascending the street, the following house was protected by Avellius Firmus, and that was succeeded by the thermopolion or lupanare. On the house of Avellius is written

AVELLIVM. FIRMIVM
AED. O.V.F. DIGN. EST
CANVSIA CVM. NYMPHIO. ROG

The name of Canusia is very uncertain, but it would seem that he, with Nymphius, might be considered as proprietors of the dwelling.

Of the lupanare—for so it appears a house may fairly be called, which, under pretence of being an ordinary wine-shop, or thermopolion, in front, has an inner chamber,

Drawn by Sir W. Gell.

painted with every species of indecency—nothing can be given except the plan, the waggon, and a drinking-scene which is the subject of Plate LXXX.

The shop in front has the usual table, in the form of a right angle, covered with marbles, and furnished with its jars. On the right is, remarkably well preserved, a sort of little staircase, consisting of six diminutive steps of marble, and serving to set out the numerous cups and glasses which were used by the customers—a method commonly practised in the Neapolitan wine-houses and trattorias at the present day. Under this is an arch, and in the recess is a serpent with a little altar painted.

Behind the shop, on the right, is a very small anteroom, in which is painted the waggon of the Thermopolite, with his horses unharnessed, and his servants filling his amphoræ, given in Plate LXXXI. There was a door from this room into a court; and within is a still smaller apartment, scarcely eight feet square, the walls of which are ornamented by wretched daubs, representing Venus fishing and several tiger-hunts. This room has a little window to the south

with an iron grating, and, to the east, another with two wooden bars.

The door, on the left, from the shop, leads into the obscene chamber, which is of small dimensions, and has a little postern door opening into the vicus of the house of the Dioscuri.

In this chamber, two of the exterior pictures on one side are highly indecent. In the centre two men seem inviting each other to drink, on the left is the picture of a party playing at dice, and on the right the painting represented in Plate LXXX.

There is, in the same room, another painting of a waggon, the horses, and two youths filling the amphoræ, very much resembling the former.

The ancients entertained notions so different from ourselves on the subject of delicacy, that it is not, perhaps, quite safe to decide on the nature of this habitation from the paintings it contains; but it would be a curious speculation to discover whether, in Pompeii, a thermopolium was generally understood to be also a lupanare, or whether there is something peculiar in the house in question. Claudius, and after him a Roman

imagined the house of the Roman quæstor of the city, renders it an object of more than ordinary interest, and the observer is, consequently, disposed to lament that it has not been better preserved, and restored, as nearly as possible, to its original state. This would have cost but a trifling sum, and the lower story, which was the principal apartment, might have afforded an excellent idea of Roman houses in general. The walls of the second story, or what is commonly called the first floor in a modern house, existed in some portions of the dwelling, but in so tottering a state that it was thought necessary to remove them, lest they should ruin the lower part in their fall. A projecting cornice of stone ran in front toward the street of the Mercuries, but it is not clear whether it was situated between the two stories or on the top of the house, though some vestiges of ornament, yet visible on the wall, seem to render the former position probable. This cornice is remarkable for the lyres and dolphins roughly sculptured on the stone, not unlike that given in Plate LXXV., painted white or yellow on a red ground, which yet remains.

The first division of this house, which is separated only by a narrow lane, or vicus, from the lupanare, has been, by some, taken for the dwelling of the domestics, and, by others, as the apartment of the females of the family, notwithstanding the bad reputation of the neighbouring house.

After passing the vestibule, or thyroreum, or divesting it of those Vitruvian names to which a simple aditus, limen, or entrance seems to have so little claim, the short passage, by which the interior of the mansion is accessible from the street, conducts us to the atrium of the first or most southern of the three divisions of the house of the Dioscuri. The tuscanicum, cavædium, or atrium, with its compluvium in the centre, presents little different from what may be observed in the same apartment of other habitations, except that it occupies a much larger portion of the house, measuring forty Neapolitan palms by thirty-one. The whole is paved with opus signinum, probably once polished, and having, in general, a reddish hue, from the pounded tiles, or pottery, of which, added to fragments of marble, it was composed.

The room on the left of the entrance has nothing which particularly marks the use which was made of it, but two on the right have evidently served as kitchens, and retain the traces of the hearth, the painted serpents, the window for the passage of the smoke, the dresser, and the gutter which communicates with the cloaca. These rooms were provided with little garrets, accessible by steps, probably the bed-rooms of the cook and his attendant. The apartments marked A seem evidently to have been painted with as much care as the cubiculi or cellæ familiaricæ of other houses. The walls are adorned with panels, separated by borders and architectural decorations, with figures and landscapes, among which are representations of several ports, all of which are formed by moles constructed upon arches, or having numerous openings, as was the custom both among the Greeks and the Romans. The object of this method was the prevention of depositions, which, in time, might have filled up the port; Eleusis, Puteoli, and Antium affording yet existing specimens of the fact, besides a vast number of

pictures at Herculaneum and Pompeii. Many have supposed that the xenodochium, or hospitium, for the reception of strangers was placed in this division of the mansion, and the Plan seems to render the opinion probable. Six strangers might have been lodged in the chambers, or cubiculi, A A; and the tuscanicum would have been common to all, as well as the little ala, or exedra, which is opposite to the entrance. The inner portion, however, of this same house seems evidently to have been devoted to the domestics; and the court C, never surrounded with a colonnade, but retaining the gutters to collect the droppings from the roof, seems of a meaner construction than usual. F is a wide entrance from a narrow lane, or vicus, into the area D, which was, very probably, the station for carriages and the stable. Some have imagined this space to have been without a roof, but little windows toward the court C, and toward the vicus, show that it was roofed. The passage E E afforded a private entrance to the third or most distant house without passing through any part of

the central division, which had no immediate communication with the street, and was consequently the inner apartment.

This passage had at some period been closed by a rough wall at E. The whole of this division of the mansion was about one hundred and twenty-five palms long, by fifty wide. These palms are each ten inches and a half English. On the wall in the street were these inscriptions, which however do not seem to afford any certain information as to the occupant of the dwelling:

A. VETTIVM. FIRMVM
AED. V. B. O. V.F. FELIX. CVPIT.

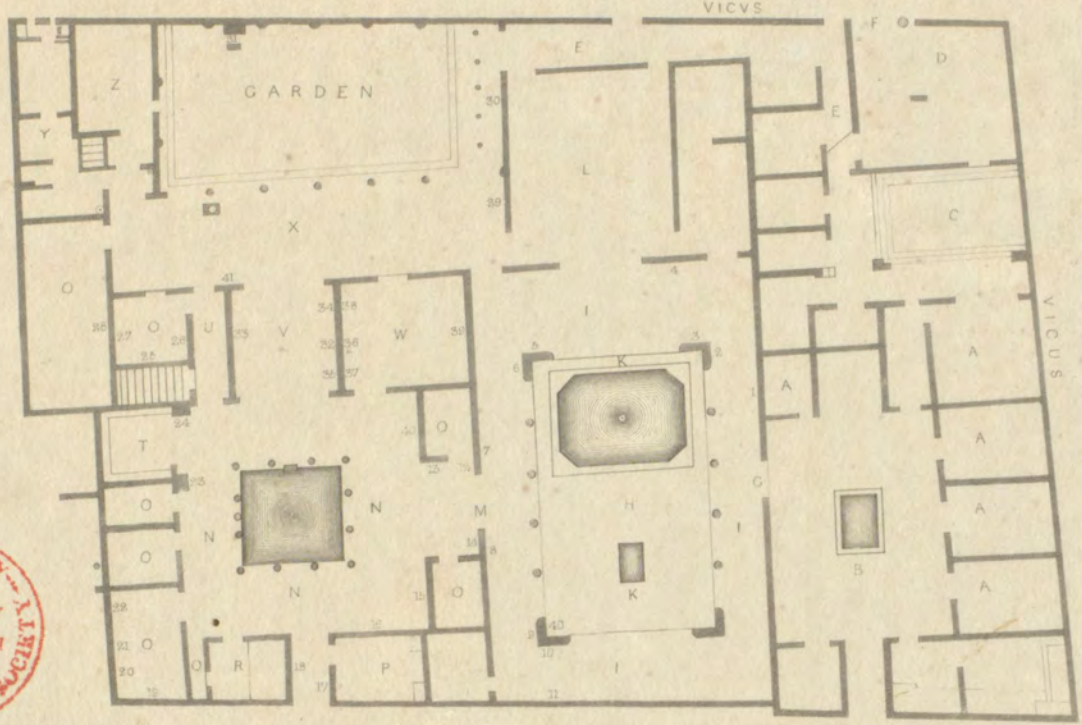
Aulum Vettium Firmum ædilem virum bonum orat ut faveat Felix cupit. The other is "Marcum Holconium Priscum ædilem dignum Rei publicæ Fuscus facit."

This portion of the dwelling communicates with that in the centre by means of a door G, with a step, on passing which a portico, I, appears, irregular in shape, and with columns in consequence not placed at equal distances. The pillars are eight in number, with as many semi-columns attached to four angular antæ, of a species best under-

stood by a reference to the Plan, Plate LXIII: These columns are one foot nine inches in diameter at the base, and one foot four at the capital. They have no bases, and are fluted in the Doric form. The fluting is filled up, and painted red to the height of four feet eight inches. The whole height of the shaft is nine feet eleven inches. The capitals are imperfect, but what remains shows that they followed no correct model of the Corinthian order. One of the intercolumniations is seven feet four inches wide. The whole portico is raised upon a step above the open court II, and the step is fronted with red paint.

A gutter, of the inconvenient width of two feet, runs round the court to catch the rain-water. It is probable that the area was entirely occupied with flowers, as earth was found. The portico is generally about eight feet nine inches wide: in front of the great triclinium, however, the breadth is ten feet. The eastern side of the court is entirely occupied by a large and deep cistern, or piscina K, measuring twenty-one palms by eighteen, in the centre of which a column supported a figure which ejected the water.

PLAN AND ELEVATION OF THE HOUSE OF THE DIOSCURI



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This receptacle contained fish for the amusement, and perhaps sustenance, of the family. A smaller cistern, probably, contained water for drinking. The whole court measures about eighty palms by forty-seven; and as no building on the south or western sides can ever have existed to exclude the action of the sun, the whole must have constantly maintained a gay and cheerful aspect, while the porticos afforded shade whenever it was required. Perhaps nothing could be better contrived for the enjoyment of air and light.

The decorations of this portico are such as to convince us that the edifice was the residence of some person of consequence, though it may be doubted whether Pompeii was a place of sufficient importance to have had a quæstor, or even a proquæstor, though the former officer has been supposed the owner of the house of the Dioscuri.

The great triclinium, which occupies the greater part of the east side of this court, was no less than thirty-four palms long by twenty-seven palms six inches wide, having a very broad opening to the peristyle, closed by folding doors when required, as is ma-

nifest from the marble sockets in which they turned.

This chamber was covered with laminæ of rare marbles, which have been probably carried off by the proprietors or others by excavation.

This triclinium, or exedra, had a large window opening upon the pergula, which might also serve as a xystus, or place of exercise, shaded in the summer by vines, and affording a view of the flower-garden beyond.

This chamber might be esteemed the great banqueting-room, or hall of reception to the house; and, by means of six openings, it had a free communication both with the habitation of the slaves on one side, and the apartments of ceremony on the other.

It has been doubted whether an arch has been applied instead of columns to the opposite ends of this peristyle; but it may also be questioned whether the double antæ at the angles would have been capable of supporting the weight of a construction so different from the usual architecture of the ancients in this species of portico.

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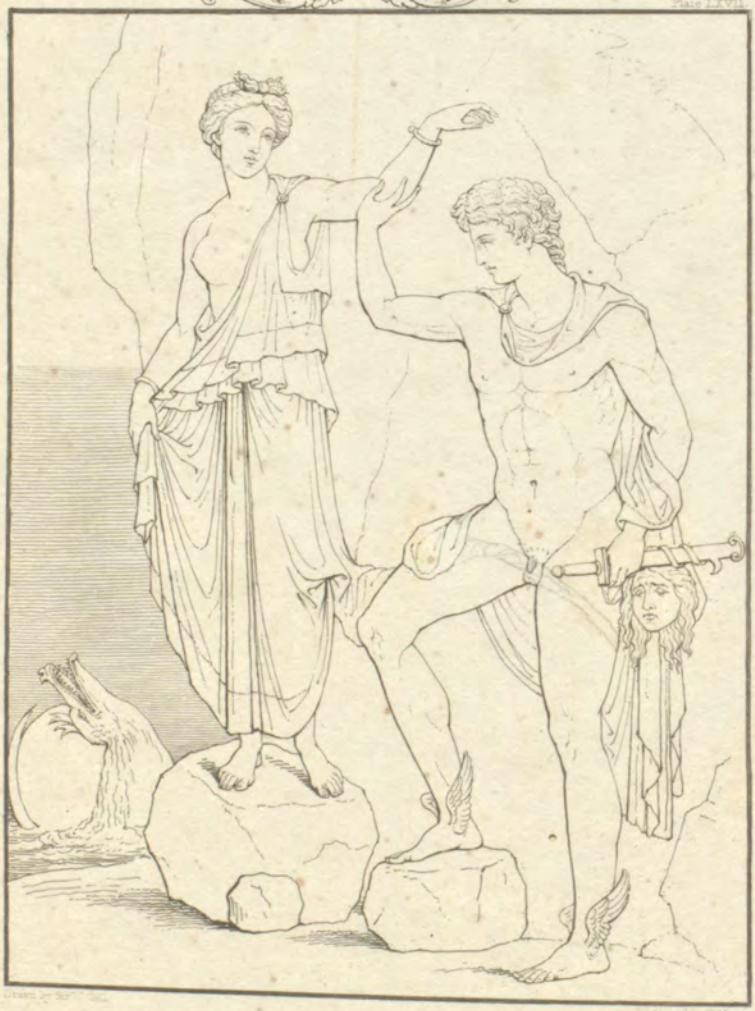
Plate LXVII.



Drawn by Sir W. Gell.

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The decorations of this peristyle remain to be described, and certainly nothing has yet been discovered at Pompeii which has exceeded it in ornament and brilliancy of colouring. It will be necessary to refer to the Plan, in order to understand the situation of the pictures.

Entering this portico by the door G, from the tuscanicum or atrium of the hospitium, the first painting of consequence on the right represents a youth naked, but with a cloak hanging on the left arm, which grasps his spear. With the right hand he holds the bridle of his horse, which is covered in part with a green housing, or scarf, fringed with gold. This is marked No. 1 in the Plan.

Beyond this, and upon the angular antis on the left, is painted a dwarf leading an ape, which is represented in Plate LV. of this work, but marked 2 in the Plan.

On the other side of this antis is the picture of Perseus and Andromeda, marked 3 on the Plan, and given in Plate LXVII. of this work.

On the wall nearly opposite, No. 4 in the Plan, is the faun given in Plate LXXVIII.

The view, Plate LXV., of this court and portico, was taken from the great triclinium marked L.

On the opposite pier is the picture of Medea hesitating as she meditates the murder of the two infants, Mermerus and Pheres, who are playing with the astragali, while the aged tutor is looking on. This has great merit, but the author was unable to represent it in outline to his satisfaction. Its site is marked 5 on the Plan.

On the same pier or antis, No. 6 marks the site of the painting of Hygeia, Plate LXVIII.

The figures 7 and 8 in the Plan are indicated in Plate LXXVIII., where the portal M is shown in the centre, and the splendid and striking colouring of the walls of this portico is attempted to be represented.

In that Plate the capitals of the columns are given as the lower part remains at present. The upper portion is supplied from others which remain in another habitation, but it is not affirmed that they were exactly on the same model.

The capitals of the half pillars nearest

Drawn by T. Stothard from a Sketch by Sir W. Gell.

Engraved by Higham.

the triclinium were as evidently formed of acanthus leaves, as these were of less correct design.

An architrave of a style suited to the rest of the architecture has also been supplied in Plate LXXVIII. for the purpose of explanation; and the atrium, or peristyle, of the third division of this spacious habitation has been restored only by the addition of a plain ceiling with lacunaria, that its effect might be more easily understood. Every thing else is shown in its present state, except that no trace of a door or its cardines having been found, a curtain has been substituted, such as ancient authors mention as a velum or separarium, and of which an example has lately been discovered at Herculaneum.

From the inspection of Plate LXV. an idea may be formed of the brilliant and gay effect of the whole court and portico, which must have been the most striking and beautiful of the city. The painting and the panels are, by no means, so suited to the portal M as to render it probable that this communication was originally intended by the architect. It has rather the appearance of

an opening made in the wall after the painting was finished.

On the third antis are the figures of a young Hymen with his torch, and a female with a palm-branch and garland. The painting of the fourth angle has suffered much from time.

Opposite the third antis is painted on the wall the magnificent figure of Jupiter, given in Plate LXVI., marked 11 on the Plan, and this concludes the examination of the second division of the house.

We now arrive at the third court or peristyle, NNN, entering by a recess or ala from the door M, from which to the columns is a space of sixteen feet. The columns are twelve in number, one foot eight inches in diameter, and about twelve feet in height, half the shaft being coloured red, while the upper part is white and fluted. This custom seems to have been adopted on account of the injury to which the delicate fluting of the Doric order was liable, and the difficulty of preserving, in places of frequent passage, the cleanly appearance of the lower part of the columns. The whole entablature, con-

Drawn by Sir W. Gell.

Engraved by H. Moses.

sisting of architrave, frieze, and cornice, is about three feet high. The architrave is divided into two faces, but is equal in width to the frieze, instead of being much lower, as is usual in Roman Doric. The matopes are square, and the syma is decorated with a rough attempt at the lotus. The whole of this peristyle, exclusive of the recess, occupies a space of about forty feet square, and the open or hypæthral space in the centre is about seventeen feet in each direction.

The hypæthrum in this case served as a compluvium, receiving the water which fell from the roof, and transmitting it to a reservoir below, to which there is a marble mouth, or puteale, exhibiting the traces of long use in the furrows worn by the ropes by which the water was drawn up. This is paved with a certain degree of symmetry, and is only of the usual depth of a few inches, so that, when dry, the inhabitants might walk across it in any direction. When, on the contrary, the fountain threw up the water in the centre from a brazen tube, with a cock to stop it at pleasure, the reflection of the blue sky above, with the architecture and

the statue on the brink, must have produced a scene almost of enchantment, and have lighted up most agreeably, with tremulous rays, the varied walls and lacunaria of this splendid abode.

The whole must have always presented the appearance of a palace destined to the purposes of a fête or an assembly, as indeed must the generality of the larger habitations of Pompeii.

The fountain issued from a sort of flower in marble, on which frogs and lizards are seen disporting.

This division of the building may answer to the Corinthian atrium of Vitruvius.

It was paved with the usual opus signinum before mentioned. The lower portion, or surbase, of the walls, was painted, as in other houses, with flowers and birds.

The great entrance from the street of the Mercuries, whether called simply an aditus, or dignified with the name of vestibule, opened into this atrium.

The figures of the Dioscuri, whose names of Castor and Pollux have served for the present designation of the house, are painted

at the places marked 17 and 18 on the Plan.

The chamber marked P may be reasonably supposed to have been the lodge of the janitor, or porter. The place for a wooden staircase, probably to a chamber above, is visible, the height of the grand apartments permitting the division in the rooms of the menials into two stories.

On the left of this entrance is a chamber, R, nearly one-half of which must have been occupied by the bed of its tenant, supposed to have been the atriensis, or servant whose place was one of trust and consequence in the family.

That part of the floor which supported the bed was raised a few inches above the rest of the room. The walls are very tastefully ornamented in the style which has been called arabesque, and there is a small window towards the street.

Near the great door to the street was found painted a Mercury running off with a purse; and this has been adduced, among other very unsatisfactory reasons, in support of the opinion that the house was the de-

pository of the government treasures. There are, however, many other Mercuries in the same street, whence its modern appellation is derived.

The only ala attached, in its proper character, to this atrium or peristyle is marked T in the Plan. It has been surrounded by a bench, where the clerks or treasurers probably reposed who administered in the reception or disbursement of the moneys contained in the chests marked 23 and 24, one of which forms the vignette at the head of this chapter.

These chests were placed upon a base of brickwork about a palm high, and coated with marble. The inside was lined with brass, the outside was iron, and, between the two, was a plank of wood. The handles, locks, and ornaments were of bronze.

These chests had lids, which, having holes in their centres, seem to have been shut down upon a tall pillar of iron which protruded from the centre of the base.

A sort of lock was passed through an opening in the bar, which prevented the raising of the lid.

The quantity of ornament and the method of securing the contents are singular; but a still more remarkable construction is observed in the bottom of these chests, which consists in about eight parallel bars of iron.

These bars are all hollow, but may possibly have once enclosed a piece of wood now decayed. It seems to be owing to this construction that the use of the chests has been discovered; for it appeared that the ancients who had survived the fatal eruption had endeavoured to carry off the treasure, and had probably succeeded, except where the coins, to a number not now known, had slipped between these bars. This would have been no protection to the coins, had not the excavators been led into a trifling error, and descended into the chamber O, behind the chest 23, so as to make it necessary for them to extract the money from the chest through a small hole, which, on perceiving their mistake, they contrived to perforate in the wall.

Some of those who were present assert that forty or fifty gold and five silver coins were seen at the recent excavation. It is

certain that the chests were carried from their positions to another house in fragments, and the public felt consoled for the loss of the medals by the dismissal of the person who ought to have preserved them, and who was the avowed advocate of the exclusive system, by which too many have been prevented from noting and drawing the antiquities while they were in a state of tolerable preservation.

In the largest of these cubiculi, cellæ domesticæ, or penaria, O, the number 19 marks the site of a pretty picture of Narcissus, so called because the two faces of a youth sitting upon a rock with hunting-spears in his hand, and of a Cupid which reposes upon his shoulder, are reflected in a plash of water at his feet. He does not, however, appear to regard the image in the water at the moment. A female, also attended by a Cupid, sits near, with a vase in which to fetch water from the fountain.

At No. 20 on the Plan is a Bacchante, which does not require any particular description; and at 22 is another with a garland.

No. 21, in the same chamber, is a beautiful female, or Diana, descending from heaven, clad in a purple garment, to a young hunter, who sits on a rock, with his spears in his hand, in an attitude of repose, from which he is just awakened: two graceful nymphs stand in the back-ground, and a dog seems to acknowledge, with fear, the presence of the goddess.

To the right of the entrance to this peristyle, No. 16, is a figure of Fortune, in the centre of the red panel. She holds the rudder in one hand, and the horn of abundance in the other. Her inner vest is yellow, and her outer robe of a light-blue tint.

No. 15 is so graceful a figure of the young Bacchus, that nothing, except the already frequent representations of that divinity in this work, has prevented it from becoming the subject of a plate. He is crowned with a luxuriant garland, and the long rod in his hand is surmounted by the foliage of the vine: with the other hand, he extends his inverted cup to a boy remarkable for the row of points or vandykes

which hang round his loins. On the other side, the lynx is seen pulling, with the playfulness of a dog, the long purple pallium which hangs from the arm of his master.

On entering into the recess which connects this peristyle, N, with that of the other court, I, the figure of Saturn given in Plate LXXIV. is observed at the point marked 13. He has been selected because, though not graceful, the figures of Saturn are rare, and ancient authority for his appearance is valuable. Virgil says—

> "Vitisator curvam servans sub imagine falcem
> Saturnusque senex."

A modern author, Albrigi, de Deorum Imagines, describes this picture as accurately as if he had seen it. "Saturnus pingebatur ut homo senex prolixa barba, tecto capite, qui una manu scilicet dextra falcem tenebat."

The picture marked 12 is that of an Apollo of very great elegance. An idea of it is given in the compartment on the right side of Plate LXXII., as a companion to a graceful female with a tripod on the left.

At the spot marked 14 in the Plan is an

Drawn by Sir W. Gell.

Engraved & Printed by Perkins, Bacon & Co.

elegant female figure, holding in one hand a basket of flowers, and in the other the insignia of her office as priestess—not unlike the torches of the Eleusinian Ceres, but terminating in three cups, or flowers, instead of one. Her lower garment is of white, with light shades of a greenish tint; and the upper is a sort of surplice, falling in simple folds, shaded with the lightest purple.

Over the door-way marked M is a picture to which the eye is recalled at present by a modern piece of curtain intended to conceal the subject. It is a satyr, who, having been attracted by what he thought the charms of a female, flies on discovering her androgynous nature. It is much defaced. On each side have been landscapes; one representing Perseus combating the suitors of Andromeda, and the other the flight of Europa with the bull, now no longer distinguishable.

The last picture in this peristyle, worthy of mention, is numbered 40 on the Plan, and represents a Roman Victory as a female, with her wreath, her spear, and her shield, on which is inscribed, in large letters, S. C., the

Senatus Consultum, or fiat of the Imperial City.

Near this painting may be seen in the Plan a seat, or, possibly, the site of another chest, made to correspond with that marked 24.

The whole of this peristyle was, of course, covered with a flat ceiling, probably ornamented in compartments or lacunaria. This, again, was protected by a tiled roof inclined to the hypæthrum, or compluvium S. Some have imagined an upper story, because smaller fragments of architecture have been found.

The roof on the side nearest the tablinum V must have been somewhat higher than that on the other quarters, because the antæ, as they may be termed, of the tablinum, exceed, by the whole height of their capitals, the other Corinthian pilasters which decorate the projecting angles of the walls. This might, however, perhaps have been avoided by placing the beams directly upon those antæ, while, in other parts, the height of an architrave intervened between them and the pilasters.

The little chamber O, near the number 14 in the Plan, seems, evidently, to have been used as a safe closet. The threshold is of marble, with the marks of the cardines, and the door itself is small and low. It was lighted by a little window, which was placed high up in the wall. The holes for fixing the shelves remain. A strigil, and several small vases of bronze and glass were found in it.

The opposite chamber, near No. 13, was also a store-room, and had also a marble threshold, in which the iron cardines remained. Dried figs, grain, nuts, and beans were found here. The doors are not opposite, but contrived as much as possible to prevent the sight of the interior of these store-rooms from their respective entrances.

The view in Plate LXIV. was taken from the door of the cubiculum R.

Every object of note in this once-beautiful peristyle having thus been described, the tablinum V, occupying the centre of the inner side, presents itself, rich in colours fancifully disposed.

On the left, in the centre, was a painting, 33, of the dispute between Agamemnon

and Achilles, evidently resembling, in the manner of treating the subject, the picture already given of it, in the former Pompeiana, from the Temple of Venus. It is much defaced. On each side are dancing figures.

The opposite wall, however, on the right, is most beautiful, and the best preserved among the ruins of Pompeii. In the centre is the picture of Achilles, 32, detected among the females of the court of Lycomedes, King of Scyros, by Ulysses, who, in the disguise of a merchant, offered jewels and arms for sale, while the natural impulse of Achilles discovers itself by the seizing of the shield, and the neglect of the ornaments. This picture forms the subject of our Plate LXIX. It was imperfect when first excavated. The pavement is white mosaic, with a slight border of black. It is not easy to conceive, even with the assistance of the magnificent draperies or aulæa, how a chamber for reception like this, open at each end, could have been rendered habitable in the winter, though nothing could be better calculated for the summer. It may be presumed that

the triclinium, W, must have answered the purpose during the cold or rainy season. The apartment was lofty, as recommended by Vitruvius, and probably received a direct light from windows above the roofs of the two porticos. The walls yet remain, to a height exceeding those of any other tablinum yet found, and, in variety of subject and vivacity of colour, nothing can excel them.

In the uppermost compartments are two Genii, one male and the other female; and, in the centre, is a Victory, Plate LXXI., holding a globe in one hand, and, with the other, a trophy, of which more is said in the description of the plates.

Below this is a narrow line of landscapes, 34 and 35 in the Plan, in one of which is a scene much defaced, possibly taken from the recognition of Ulysses by his dog Argus. The other is represented in our Plate LXXII., or at least as much of it as is now intelligible, the remainder being nothing but earth and sky, and defaced.

This has been called Penelope; but the man who receives the cup is too young for

Ulysses after his return from Troy, and no reason can be assigned for the extraordinary seat of the female. The peaked Chinese hat is not uncommon at Pompeii. The colouring of all the paintings in this tablinum has a greater variety of light and shade than is usually observed.

On each side of Achilles, in Scyros, are dancing figures on blue panels, which have great merit and force of colouring; and below, on a yellow ground, are cupids in chariots drawn by animals (See Vignette prefixed to Chap. XI.) and engaged in games. Below are several compartments in black, ornamented with figures, foliage, and a variety of borders.

On the whole, nothing yet found equals the beauty of this wall, presenting a superficies of nearly twenty feet square, adorned with every species of painting, and exhibiting a perfect epitome of every thing to be found in Pompeii.

It was found impossible to reduce the whole of this into the common dimensions of the plates in this volume, so that a double plate, No. LXX., has been given, which,

when coloured, represents accurately the general appearance, and even the details of the work.

After the tablinum, a triclinium, marked W in the Plan, is worthy of observation. This chamber has a large window opening through the portico X into the garden, and, probably, served, in cold seasons, not only for an eating-room, but for reception, instead of the tablinum. The pavement is of white mosaic, and the walls are carefully painted and ornamented.

At 39 in the Plan is the female with a tripod represented on the left of Plate LXXII.

Opposite to this is a singular marine being, in which the fanciful genius of the times combined the forms of the lobster and the human figure. He is driving a sea-horse, and followed by dolphins. In his hand he holds a shell, which serves for a trumpet, and classes the bearer among the family of Tritons.

At 37 in the Plan is a beautiful sedent Apollo, given in Vignette at the end of Chap. VI.; and at 38 is a female seated upon a marine deity, half man, half fish, carrying a shield, which has been thought

to represent Thetis carrying the arms to Achilles. In the centre, above No. 36, is the picture of the bathing of the infant Achilles in the Styx by his mother. This is given in Plate LXXIII.

Quitting this chamber, and entering into the portico of the garden, a beautiful painting is observed at 29 in the Plan, of Phædra, the nurse, and Hippolytus. Euripides and other authors have given an account of the passion of Phædra for her son-in-law, which, after combating for some time, she at length confessed. The youth seems retiring in horror, and the nurse is endeavouring to persuade him to remain. The beautiful figure of the female and the whole picture are represented in Plate LXXVII.

In the same part of the portico, or xystus, at No. 30, is a singular picture. A priestess, with a torch in one hand and a dish of fruits in the other, is seen placed before a temple, or habitation, decorated with festoons of verdure and torches. In front of her is an altar, the offerings upon which are pomegranates. Behind the dwelling is a man, in a peaked hat, fishing.

The whole may allude, in no very occult

ASIATIC SOCIETY

Engraved by H. Moses.

manner, to the fruitfulness of the mistress of the house. The female with the torch and fruits may have some reference to Hymen, as well as the torches at the portico; the altar with the pomegranates may have a reference to Juno Lucina; and a phallic emblem on the left renders the rest of the interpretation more probable.

In this portico is a well, or the mouth of a cistern, of marble. The garden itself was laid out in beds of flowers in long right lines. At the point marked 31 in the Plan is a little shrine with an altar before it, seemingly dedicated to Bacchus.

The wall is ornamented between the Doric columns with paintings representing a garden with trees, birds, fountains, piscinæ, and alternate grass-plots, which when seen from the atrium, or the tablinum, must have produced a pretty effect.

A narrow staircase, probably, led to the roof of the peristyle N. N. N. from the faux U. If there were chambers in an upper story, they might have been above the ala T and the rooms O, which would not have required the whole height of the tablinum.

The chamber O, connected with the faux, has been thought a cubiculum. It has been well ornamented, and contains pictures of Adonis, 27, and of the infant Bacchus receiving a bunch of grapes from Silenus, No. 26 on the Plan. A female, who has the care of the child, may be the aunt Ino, or one of the nymphs of Nysa.

A third picture, representing Daphne overtaken by Apollo, has merit as the best representation yet seen of that fable. The god seems to regard his victim with compassion; and the laurel does not spring from her uplifted hand, but rises behind her. This is marked 25 on the Plan. Some have called this Cephalus and Procris.

The large chamber O, in which is the picture 28, may be supposed to have been used as the vernal triclinium of Vitruvius. It must, necessarily, have been a gloomy apartment, receiving no other light than that which entered by a single door into the portico.

The picture 28 represents, as it is supposed, Meleager: if so, he may be returned from the chase. A winged boy pours water

Drawn by Sir W. Gell

into a basin, probably for his ablutions; and a female standing near is scarcely dignified enough for an office superior to that of his hand-maiden, unless love has been the means of reducing her to that condition. A fourth figure, upon a rock above, regards the scene. This has been called also Adonis reposing.

In the same room are many singular borders, two of which are given in Plates LXXII. and LXXVII.; and another picture, so much defaced that little more than the body of a bull, or heifer, is distinguishable.

Under the garden portico are two pictures, marked in the Plan 41 and 42, of a very singular nature. These represent, in all probability, dramatic scenes familiar to every body at the time they were painted. They are given in Plates LXXV. and LXXVI.

From the portico X, which was separated from the garden by rails about four feet six inches high placed between the columns, a door opened to two apartments, Y and Z, the first of which was evidently

the kitchen, with its adjuncts of sink, scullery, and cloaca, with a staircase to the loft above, or to the top of the portico X.

In the first room, Y, was a dresser, and the walls have the usual paintings of serpents. Three little windows towards the vicus served to discharge the various fetid odours of the inner kitchen. The room Z, which has a window towards the garden, has been considered as the cook's chamber, with a sort of ante-room, in which the appearance of shelves perhaps warrants the supposition that a store-room, or repository of the dinner apparatus, was its destination.

On the whole, the magnificence of the two last divisions of this house leaves nothing to desire, except that simplicity of material so productive of beauty and durability in the marble monuments of Greece: yet it would, perhaps, be unfair to judge, from present appearances, of the effect which the buildings of Pompeii might have produced while the colours remained in all their freshness, and the marble coatings yet adhered to the walls.

There being no indication of the owner's name or profession, this house has been supposed to have belonged to the treasurer of the city, and some have even called it the Ærarium.

In the house beyond that of the Dioscuri, the vestiges of a considerable portico, but of strange architecture, are already disinterred. Doric flutings and degraded Corinthian capitals are among the details; and the pillars are, here and there, scratched with singular characters. The antefixes seem to have represented the sun. If the house of the Dioscuri be without a name, here we have that of

M. CERRINIVM. VATIAM
ÆED. OF. ET

Near this is

RO. ROMVLVS
PRIMVS

with some unintelligible Greek. This is now called the House of the Centaur from a picture excavated in the year 1830.

On the opposite side of the street we find

M. CERRINIVM. VATIAM RVFVM
AED. DIGNVM. REI. P. TYRANNVS DIG. REI
FACIT CVPIENS
SODALIS SECVNDVS.

On the other side of the same door is

CERRINIVM
ÆD OVF. TYRANNVS. ROG ROMVLVM. AED
CASSELLIVM LARINIS ROG RVFVM.
SAMELLIVM. AED
FANVS. ROG.

On that side of the street towards the fountain of Mercury, in the direction of the Forum, a most singular painting was found at the entrance of the house, close to the vicus which unites the Street of the Mercuries to the vicus of the Tragic Poet. The picture is now nearly defaced, and was so before the author had the means of copying it, permission being, in fact, seldom given willingly till the paintings have perished; but it may be described. Four or more persons, not very different from those who now attend burials at Naples, called becca morti,

seem to carry a bier, covered with a red canopy supported by four pillars. On this seems to be borne a dead body, near which, and also on the bier, seems a person who makes an oration, with a dagger in his hand. At the feet of the corpse are two persons of smaller size, who are occupied, as the bier proceeds, in sawing a plank, as if to make the coffin; but their position in a bier is most singular. The corpse also seems to have a nail or spike driven through its head, but this is by no means clearly distinguished; and, on the angle of the pier, is seen Mercury, with his caduceus, conducting the soul to Hades. A serpent issues from a mystic chest at his feet, and completes this extraordinary and hitherto inexplicable representation.

The house called, from a picture, that of the Centaur, adjoins that of the Dioscuri. It contains many paintings, and some subterraneous apartments under the garden. Beyond this, again, is a habitation on a magnificent scale, called (also from a painting) that of Meleager. The atrium has a beautiful marble table in the centre. The house

is full of beautiful pictures—at present, September, 1830, most jealously guarded from foreign artists or amateurs. Beyond this the street runs to a tower in the walls of the city, and a postern once existed. Signor Bonucci, in a recent note on the subject, observes that the street was walled up at the end near the ramparts in order to render the fortifications useless.

BRANCH

DESCRIPTION OF THE PLATES.

PLATE I.

FRONTISPIECE.

The frontispiece of this work is composed of an union of many architectural and capricious ornaments, found in different parts of Pompeii, collected and exhibited in such a manner as to give an idea of several objects which could not be represented in detail.

The winged figures, at the angles of the pediment, are taken from two, in a similar position, in the Pantheon.

The frieze in front represents, imperfectly, the combat of the Greeks with the Amazons, painted, with inimitable freedom of hand, in one of the cubiculi of the house of the Tragic Poet.

The internal frieze is ornamented with an equally inadequate copy of the frieze of the natatorium of the thermæ. The subject is evidently a chariot race; and nothing can exceed the spirit and freedom of the originals, though now impaired by time and humidity. Under these, on the architrave, is the word Pumpaiinai, Pompeiana, in the Oscan character, written from right to left, like the generality of archaic inscriptions. The name occurs twice in an inscription found in the ruins, and seems appropriate to a work on the city.

To the central architrave in front is appended a basket of fruits, about half the size of the original ear-ring which was found in the excavations. The handle was formed of twisted gold wire, and a pearl was suspended from each side. The basket was of filigree, and the fruits were of coral and of pearls of different colours. Some of the fruits had been restored before it was seen by the author, where they had been found corroded. The whole formed one of the most elegant ornaments possible.

The fantastic architecture in the back-

ground is taken partly from the triclinium of the house of the Tragic Poet, and partly from other walls of the late excavations. The pavement is taken from the floor of a house. Two figures, one of which seems sitting on the low wall on the right, and the other on the left, which may represent Painting, have been lately found upon a wall near the Street of Mercury, A. D. 1829.

The charioteers are taken from two different parts of the Pantheon, and the fanciful pillars from a painting upon a panel. The figure of a syren, on the wall to the right, is from the house with the fountain of shells; and the horse, with the human figure terminating in ornaments, on the opposite side, is from the house of the Dioscuri.

The atlantes represent two of those which support the projecting cornice in the thermæ in terra cotta, and the females are taken from a marble.

The figures of Peace on the left and of War on the right are yet existing in the triclinium of the Tragic Poet; and the marine deity, with his trident, upon the dolphin in the centre, is from the painting of the Fall of Icarus in the same apartment.

PLATE II.

GENERAL PLAN.

Plate II. represents the general plan of the later excavations near the Forum, and serves to unite the new discoveries with those described on a former occasion, as well as to exhibit the whole group or insula of public buildings and habitations behind the chalcidicum, the curia, and the Pantheon. The general plan of the thermæ, with its situation relative to the Forum, is comprehended, and the position of the house of the Tragic Poet will be connected with what was formerly published by its juxtaposition with the house of Pansa.

The Temple of Fortune, and the street extending to it from the Forum, with its continuation under a triumphal arch, were new discoveries till the year 1827, as well as the street of the thermæ, which runs along the flank of the temple.

The plans of the chalcidicum and the Pantheon might have been given at large, but they occupy a sufficient space on the present plate to be clearly comprehended.

Of the baths, the Temple of Fortune, and the house of the Poet, more particular details are given in other engravings.

PLATE III.

WALL OF A CUBICULUM.

This side of a small room, in the house which was excavated in the presence of the Emperor of Austria, and which, from an inscription, has been called the House of Fuscus, or of the Emperor Joseph the Second, is one of the most elegant, and the lightest in its effect, which has been found at Pompeii. The house might derive additional interest from a defaced inscription in large red characters upon the pilaster on the right of the great entrance, where the letters,

M. TVLLIVS
M MARCI
P C
MAR. III

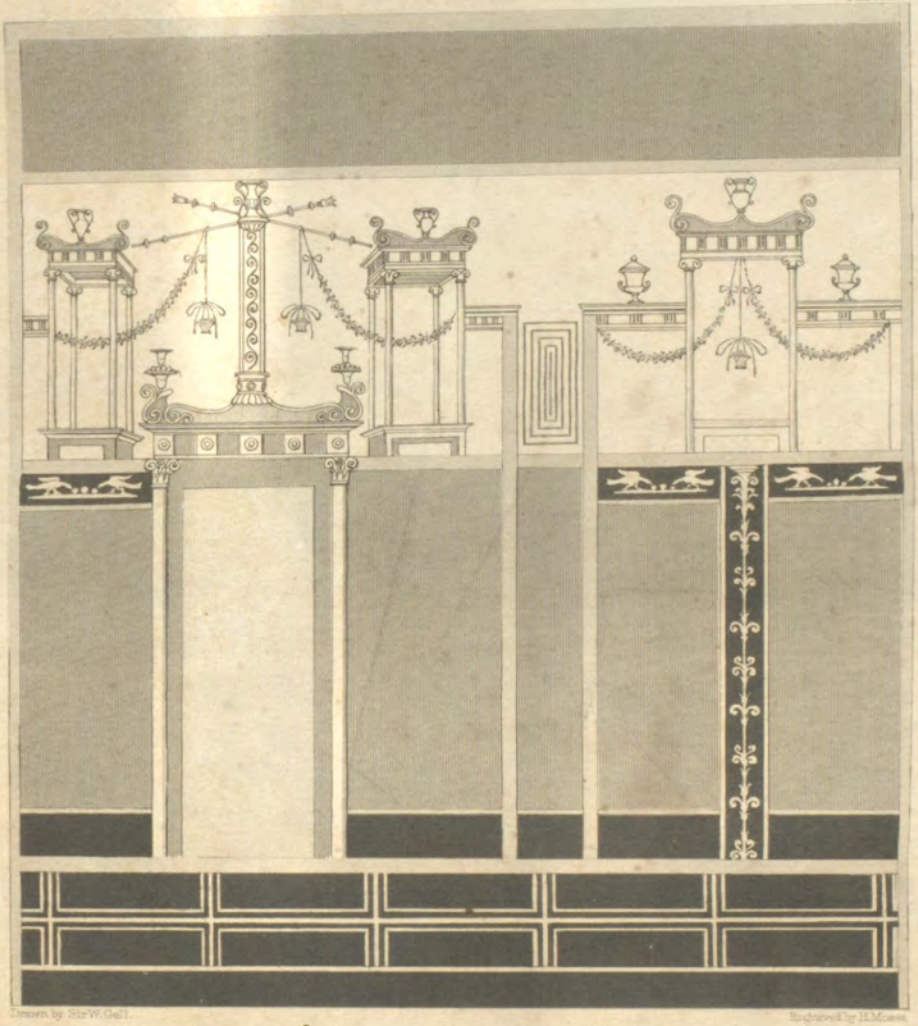
yet faintly perceptible on the blocks of stone, might favour the idea that it might have been the property of one of the Tullian family.

The lightness and elegance of the painting in this chamber render it exceedingly eligible for modern decorations. In the centre was a picture, said to have been rather of an indelicate nature, which was removed to the museum. It may have been that called Sophonisba and Massinissa by Visconti. The room is extremely small, and seems to have been lighted by a small window above the door in the usual manner.

PLATE IV.

ANOTHER CUBICULUM.

A second cubiculum, in the same house, has been selected as affording a specimen of the contrary style of decoration, being highly charged with colour distributed in panels. It may be observed that this wall has been arranged purposely for the admission of a bed, which occupied the space of two panels on the right, so as to leave the yellow portal and its two side compartments a perfectly regular design, not interfering with the couch. It would be difficult to account for this seem-



Drawn by Sir W. Gell. Engraved by H.Moses.

Printed by Lloyd & Hemming.

POMPEII.

SIDE OF A CHAMBER IN THE HOUSE OF FUSCUS.

London. Jennings & Chaplin, 62 Cheapside. February 1.1832.

ingly extraordinary disposition of the panels without considering this circumstance. The chamber is, like the other, singularly small, not exceeding eight feet in length, and calculated only for the purposes of a cubiculum or bedroom.

The ornamental honeysuckle, or lotus, with its combinations, in the same plate, is from one of the later excavations, and may be found applicable to the decoration of modern furniture.

PLATE V.

SIDE OF A ROOM.

This design differs from that of the generality of painted walls at Pompeii, and is here given as an example of its species. It was discovered in the house containing the beautiful picture of Venus and Adonis in the street called that of the Merchants, leading from the theatre to the forum. The view, through an arch, of the sea, with a little island and ruins, and the iron balustrade, has a pretty effect.

The borders which run along each side of this plate are found on some of the walls in the vicinity. It is to be remarked that, among the great number of these borders examined by the author, both at Pompeii and at Herculaneum, none were found to have been executed by means of perforated stamps of paper or other material, as may be proved by the incorrectness of the design, it being rarely observed even that the opposite sides of the same flower are precisely similar.

PLATE VI.

PORTAL OF A HOUSE.

Plate VI. represents the door of a house, apparently of some consequence, in the Street of the Merchants. There are many portals which seem to have been, in size and effect, more imposing than this, but their architraves, being of timber, have disappeared, so that scarcely any other specimen remains. The mouldings seem such as might be considered those of the Ionic order, and the whole is not without a certain air of solidity

and pretension to architecture which may recommend it to imitation. The house has not yet been laid open, but probably it was a mansion of the first class.

A monkey playing on the double pipes seems painted on the right as guardian of the entry. A staircase probably ascended from the portal to the upper rooms, and a small window may be observed which admitted the light.

In the fore-ground may be remarked some of those great blocks, or stepping-stones, which seem to have served, among other uses, for the prevention of carriages in the street. The carts of the excavators are enabled to pass by means of heaps of earth forming two inclined planes of ascent and descent.

PLATE VII.

PICTURE.

This picture existed in a house behind the chalcidicum and the temple called of Mercury

or Romulus. Some have thought it the habitation of the chief of the Augustales, being near the Pantheon, or, as it is now called, the Temple of Augustus. The colours, which are at present subdued by a predominant tint of red, must have been changed by heat or moisture, like almost every other picture at Pompeii. The composition is agreeable; and the porticos running far out into the sea are, in all probability, representations of scenes really existing in Italy at the time when the painting was executed. It would be difficult for a painter to invent objects which had no prototype whatever; and the remains of piers in the sea, along the whole coast of Naples, probably point out the situations of many such colonnades, though travellers usually account for their existence by the supposition that the sea has encroached upon the shore. The house goes by the name of the House of Venus and Mars, or the Marriage of Hercules. Upon the pedestal with the long inscription was a leaden vase, according to Iorio.

PLATE VIII.

ASCENT TO THE PORTICO OF EUMACHIA.

The side walls of the steps represented in Plate VIII. are chiefly remarkable for their colouring in black panels, which, being in a situation exposed to a strong light, have a singular and beautiful effect.

In modern times it would be thought preposterous to employ so much dark colour in decoration, yet, in the present instance, it seems by no means misapplied, nor, when treated in this manner, devoid of brilliancy.

PLATE IX.

STATUE OF EUMACHIA.

The statue of Eumachia, as may be seen by a reference to the General Plan, was placed in one of the most obscure parts of the cryptoporticus connected with the chalcidicum, and was erected in her honour by

the fullones or dyers of the city of Pompeii, as the inscription on the pedestal informs us.

The statue itself is of white marble, and, if not of the first order in point of execution, is by no means wanting in that grace and dignity which characterise the antique.

On the right is observed the entrance to the staircase represented in the foregoing plate, and, on the left, is a painted door folding in three leaves or valves, which must have corresponded with that of the real opening to the stairs.

The place may be styled rather a recess than a niche; and the statue, being found on the spot, becomes an object of peculiar interest and importance.

PLATE X.

PILLARS AND PEDESTALS IN THE FORUM.

Each column of the Forum seems to have had a pedestal advanced in its front, surmounted with the statue, and recording the

name of some magistrate or worthy of Pompeii. These pedestals, of which eight yet remain in their original positions, have, in some instances, been the means of preserving entire the white marble pavement on which they are placed.

The frieze of the nearest pedestal, with its triglyphs and ornamented metopes, has been thrown down, and its front has disappeared. On the second is the inscription given in the text.

Over the central column is seen part of a staircase, and the holes for the beams of the upper floor. Behind the first column, on the left, is a recess, with the stone containing the legal measures used in the market. Behind that, on the left, is seen a Corinthian pilaster of the Temple of Venus, sometimes called, on its first discovery, the House of the Dwarfs and the Temple of Bacchus, from some paintings which it contains. In the second and the fourth intercolumniations may be observed the architraves of the Doric colonnade, the ends of which were cut in an angle of forty-five from the horizon, so as to render unnecessary the

use of architraves reaching from pillar to pillar.

This method has been adopted with success in some of the new custom-houses at Naples. The whole of this entablature is nearly five feet high, and has the holes for large beams within. Above seems to have been a second order of Ionic columns. The Canonico Iorio says, that the inscription of one of those stones containing measures, seen in this view, is now in the Museum.

A. CLODIVS. A.F. FLACCVS. NARCAEVS. N.F. ARELLIAN CALEDVS.
D. V. I. D. MENSVRAS. EXAEQVANDAS. EX. DEC. DECR.

PLATE XI.

ALTAR OF JUPITER.

The subject of this plate may yet be traced on the wall of a house situated in a street leading from the north end of the Forum toward the habitation of a peasant named Vitiello, above the tavern. Similar altars are seen in other parts of the city, but

none so perfectly preserved as this when first discovered. The basso relievo seems to have represented a sacrifice; but, being of stucco, no more was visible, on the day of the excavation, than is here represented: at present scarcely any vestige of the figures remains. The eagle above seems to indicate Jupiter as the deity worshipped at this spot by those who passed the altar. Certain divinities by the road side seem, however, to have been termed Viales Dii. Nearly opposite this, says the Canonico Iorio, was found the only Greek inscription of consequence at Pompeii, in a house where there was a pedestal of Egyptian stone.

ΓΑΙΟC ΙΟΥΛΙΟC ΗΦΑΙCΤΙωΝΟC
ΥΙΟC ΗΦΑΙCΤΙΩΝ ΙΕΡΑΤΕΥCΑC
ΤΟΥ ΠΟΛΙΤΕΥΜΑΤΟC ΤΩΝ ΦΡΥ
ΓΩΝ ΑΝΕΘΗΚΕ ΔΙΑ ΦΡΥΓΙΟΝ
Δ Κ Ζ ΚΑΙCΑΡ° ΦΑΡΜΟΥ' CΕΒΑCΤΗ

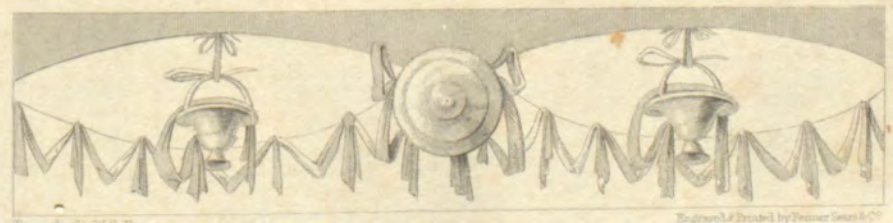
The letters, though not of a very good time, are yet among the best and clearest at Pompeii. Pharmouthi seems to remind us of the Egyptian month of that name. The whole appear quite foreign to Pompeii.

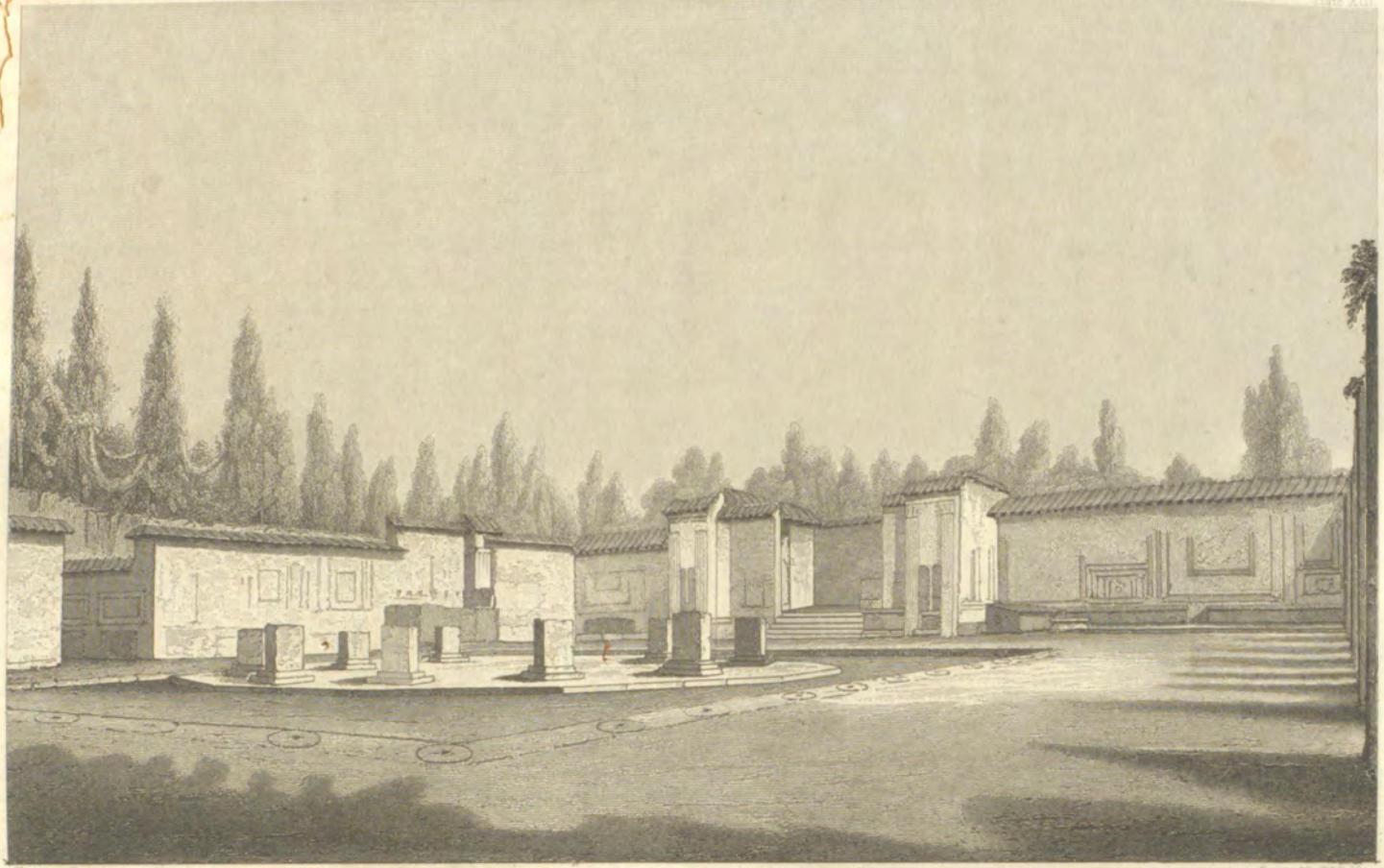
PLATE XII.

PICTURE.

This picture is in a house in the Street of the Temple of Fortune, nearly opposite the great entrance into the court of the thermæ. The habitation is usually known by the name of the House of Bacchus, so called from a large picture of the god upon one of the walls.

The subject, if it may be judged by the spear in the hand of the female and the attendant cupids, is that of Mars and Venus, whose face, nevertheless, is by no means beautiful. It is possible that, during that period of the universal decline of pagan superstition which preceded the introduction of Christianity, the portraits of private persons might sometimes be introduced in their own houses among the allegorical deities, as had long been the custom among sovereigns.





Drawn by Sir W. Gell

Engraved by P. Pinden

PLATE XIII.

PANTHEON.

This plate represents the general view of the court of the College of the Augustales, so commonly called the Pantheon that a stranger would find it by no other name.

The drawing is taken from the extremity nearest to the Forum. The indications of the bases of the columns are visible on the pavement, but none of the shafts now remain. The twelve piers, or square pilastèrs, which probably supported a dome or roof in the centre of the hypæthrum, but which some imagine to have been pedestals for the statues of twelve gods, are distinguishable. The opposite side of the quadrangle is occupied by a temple or sacellum in the centre, with an apartment on each side, of which descriptions are given in this work. In the temple were niches for statues. It is probable that there were no pillars on that side of the court nearest to the cell, the front of which would

have been impaired, and its light diminished by a colonnade in that position.

Among the reasons for supposing this to have been a building belonging to the Augustales is an inscription on an outer wall—"....amini Augustali sodali Augustali...."

PLATE XIV.

PAINTED PORTICO.

This plate, which, from its small dimensions, is not capable of containing a sufficient breadth of the black panels on each side to give its full value to the perspective here represented, may, nevertheless, convey some idea of the beautiful effect produced by the paintings on the walls of this portico. In the centre of these large black divisions are placed the pictures of which the outlines will be given, and to which the contrast of colour almost imparts the appearance of being seen through a window in the wall. The sky seems to have been left nearly white,

but the architecture in the back-ground is tinted with the aerial purple of distance.

Over the portico, seen on the left through the arch, a pergula, or trellis-work of vines, such as occurs in modern Italy, is visible. On the right may be seen the manner in which the ancients sometimes applied the Doric order to the upper story of a private dwelling. The figure approaching through the opening may have been that of the painter himself.

The little pediments of the shrines on each side are exceedingly graceful; and the two pictures with boats, though scarcely distinguishable on so small a scale, were, when first discovered, clear and perfect.

The figure with the lyre in the lower compartment is not positively that which occupies that situation; but, being more graceful than that which happens to fill this place, has been selected from among many now existing in the portico.

PLATE XV.

ULYSSES AND PENELOPE.

It is of consequence to preserve every thing which can convey to us the conceptions which the ancients themselves formed on the subjects connected with poetry and history, before dress and manners had undergone that complete change which took place soon after the general introduction of Christianity. By collecting the materials which Pompeii and Herculaneum have already furnished and may hereafter supply, we shall probably, ere long, have the means of forming editions of the writers of antiquity, and decorating our classical and mythological dictionaries with figures and illustrations which the ancients themselves might have approved, but which have hitherto been attempted in vain. This picture refers to the nineteenth book of the Odyssey, where Penelope is represented as inquiring of the supposed mendicant stranger for tidings of Ulysses. Penelope is clothed in a violet-coloured tunic and

a white mantle, or, perhaps, a species of veil. She holds the materials for spinning in her hand. Ulysses has a white tunic and a yellow chlamys, or a pallium. The attendant, Eurynome, is also represented. The size of the picture is about three feet by two feet six. The total absence of affectation in this, and indeed almost every effort of ancient art, is one of its distinguishing characteristics.

PLATE XVI.

THESEUS AND ÆTHRA*.

Plate XVI. is a picture in the Pantheon, from the wall of that portico which might well have been called the Poikilos of Pompeii.

* This picture has usually been called that of Theseus and Æthra, but Signor Nibby, the Roman Professor of Archæology, was persuaded from the first, that the supposed rock in the background was intended to represent a cloud. In fact, the rain having at length washed away some of the stains and dirt which adhered to the picture, the female was found to be decorated with a small pair of horns, almost concealed by her hair. In the year 1829 was found in another house a second painting, in which the attitudes of the figures were similar, and the horns more visible,

The subject seems to have been taken from the story of Theseus, at the moment when he recovers his father's sword by raising the enormous stone under which it had been concealed. His mother Æthra sits near, and seems explaining the circumstances to Theseus, whose force had thus been proved according to the order of his father. Theseus is dressed in two tunics, one of which, fastened with a fibbia on the shoulder, is white, and the other purple. Æthra is dressed in a robe of yellow colour.

The ground of this painting has been left white, thus producing a striking contrast with the broad panel of black which surrounds it. This picture has suffered so much from exposure, that perhaps little of its beauty can now be traced, A. D. 1829.

To fill up the plate a coloured border is

and, in addition, the male had the wings of Mercury at his feet, so as to leave little doubt that both the pictures are intended to represent Mercury, when sent by Jupiter to restore Io to liberty, after having slain Argus with the sword which he holds in his hand. The rock is so undefined in either of the paintings, that it is impossible to decide whether it be a dense substance, or only the cloud in which the Thunderer sometimes visited his favourite.

Drawn by Stothard.

Engraved by Medcalf.

introduced above, and, below, is a pavement of very fanciful figures in black and white marble.

PLATE XVII.

THALIA.

This plate, with the two preceding, has been engraved for the work called the Museo Borbonico, at Naples; but as that production, owing to its treating of many subjects together, has but a very limited sale on the spot, and is quite unknown in the north of Europe, it may have its value, the Muses being precisely those who are liable to suffer most under the hands of a modern artist.

The Muse Thalia is here represented sitting with a species of golden tiara on her head. Her garment is yellow. She holds a pedum, or hooked stick, in her hand, and has a mask and wreath on her lap. A drum or tympanum, also appertaining to tragic exhibitions, is near; and a graceful female, possibly a sister muse, leans upon the back of her chair.

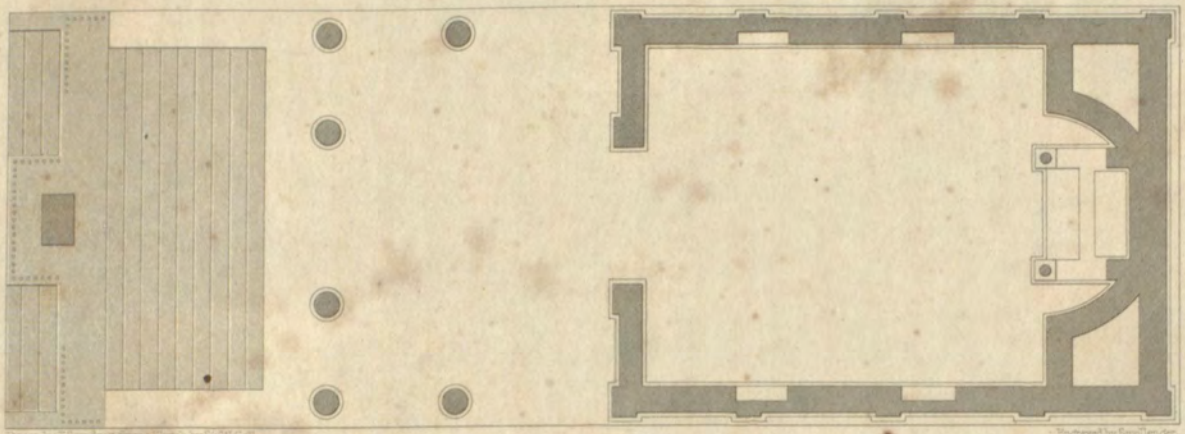
PLATE XVIII.

TEMPLE OF AUGUSTUS.

Plate XVIII. represents the front of the Temple of Augustus, which formed the great ornament of the court of the College of Augustales, commonly called the Pantheon. There is a sort of pronaos, in which there is a flight of five marble steps ascending to the platform of the cell. How this was covered, except by long timbers, does not appear.

On the right, on a black ground, is a sedent figure which might have been taken for a personification of the majesty of Rome; but it has a dish of fruit in one hand, and a sort of Bacchic rod in the other. Near it is a Mars, with his spear and shield.

The interior of the cell has probably been covered with a thin coating of marble, which had disappeared before the modern excavations were made. That sort of fineering with rare marbles must have always excited the avidity of the survivors after the fatal catastrophe. The slabs also would be



Drawn by T. Donaldson from a Sketch by Sir W. Gell.

Engraved by Smallenger.

POMPEII.

easily detached and transported; and, accordingly, there are few instances of their remaining, except in sufficient quantity to prove their former existence.

Possibly the niche at the end might have contained a statue of Augustus, with the globe in his hand, as fragments of such a statue have been found. In a niche on the left is said to have been a statue of Livia, and, on the right, one of Tiberius, both of which have been preserved.

On the left is an area, which may have been, in some measure, applied to culinary purposes.

PLATE XIX.

PLAN OF THE TEMPLE OF FORTUNE.

This plate gives the plan of the Temple of Fortune at Pompeii.

There are some remarkable circumstances to be observed, for the pillars of the portico, having left no traces of their situation on the pavement, have been placed only to correspond with the lateral pilasters. Such an arrangement, however, does not suit the

columns in front, which might have agreed better with three pillars in the flanks, provided they were placed close to the upper step. Even then other inconveniences would have arisen.

Several of the capitals of white marble, with the capitals of the antæ, remain, and assist in the determination of the diameters, for the shafts no longer exist.

The iron rails closing up one half of the access by the lower flight of stairs are singular.

PLATE XX.

VIEW OF THE TEMPLE OF FORTUNE.

The view of the Temple of Fortune, in its present state, seems scarcely intelligible without the following plate. The steps, the iron railing, and the altar in the lower part of the front are distinguishable. On the platform of the portico, the yet existing capitals of the antæ and columns point out the site of the front and lateral pillars.

On the left of the cell, on entering, may be seen the niche of a statue. The whole

must have been cased with marble. Many of the trees have been cut down, in the progress of the excavation, since this view was taken. On the stone pier, on the right of the arch, was painted a galley, larger and in greater detail than any yet seen, but it was effaced by the rain before the author was permitted to draw it. The triumphal arch opens into the street now called that of Mercury; and the window-like holes in it afford a sight of water-pipes of which the use is not apparent.

PLATE XXI.

RESTORATION OF THE TEMPLE OF FORTUNE.

This restoration of the Temple of Fortune and the triumphal arch seemed necessary to give an idea of the original features of the place, now so disfigured as to be almost unintelligible to an uninformed spectator.

The altars on which sacrifices were offered could never have been placed within those temples of the ancients which were not hypæthral; and many proofs might be brought

to show that even those of hypæthral temples were placed at some distance in front, like the great altar before the eastern portico of the Parthenon at Athens.

The triumphal arch supported an equestrian statue of bronze, thought to be that of Tiberius, or Caligula, the fragments of which were found below.

The fountains probably existed, because the remains of water-pipes are still found in the masonry of the arch, though it is not easy to ascertain the exact manner in which they were employed, but it is to be remarked that the arch fronting this at the entrance of the Forum had also its fountain or reservoir of water.

The actual appearance of this spot having been first drawn with the camera lucida, the objects have been restored upon that drawing, in order to render intelligible its ancient aspect to those who are in need of such assistance, without the possibility of erring widely from the truth.

Above the arch is placed the inscription "Augusto Cæsari parenti patriæ," which was on marble, and which, Iorio says, was positively found near the spot.

PLATE XXII.

VIEW FROM THE ROOF OF THE THERMÆ.

This view has little to recommend it as picturesque, but it gives, more perspicuously, the portico of the Temple of Fortune, and exhibits, in the clearest manner, the external appearance of the dome, or cone, which was erected over the circular piscina, or natatorium, of the baths, the inside view of which is given in Plate XXVIII.

This dome probably terminated in a point, which, projecting above the soil, had been destroyed by time and the labours of agriculture not long after the great eruption. The window may have been of glass, and probably ground on one side, so as to prevent the gratification of idle curiosity. The interior seems to have been painted blue or black. The circular top here shown must have always been known to the labourer, but, being full of earth, it was probably considered as nothing more than an old cistern. The wall on the right, in the fore-ground, positively arose to the outer surface of the

soil; and its summit remained after the excavation, covered with the vegetable productions which a very thin layer of earth permitted to grow upon it, as here represented.

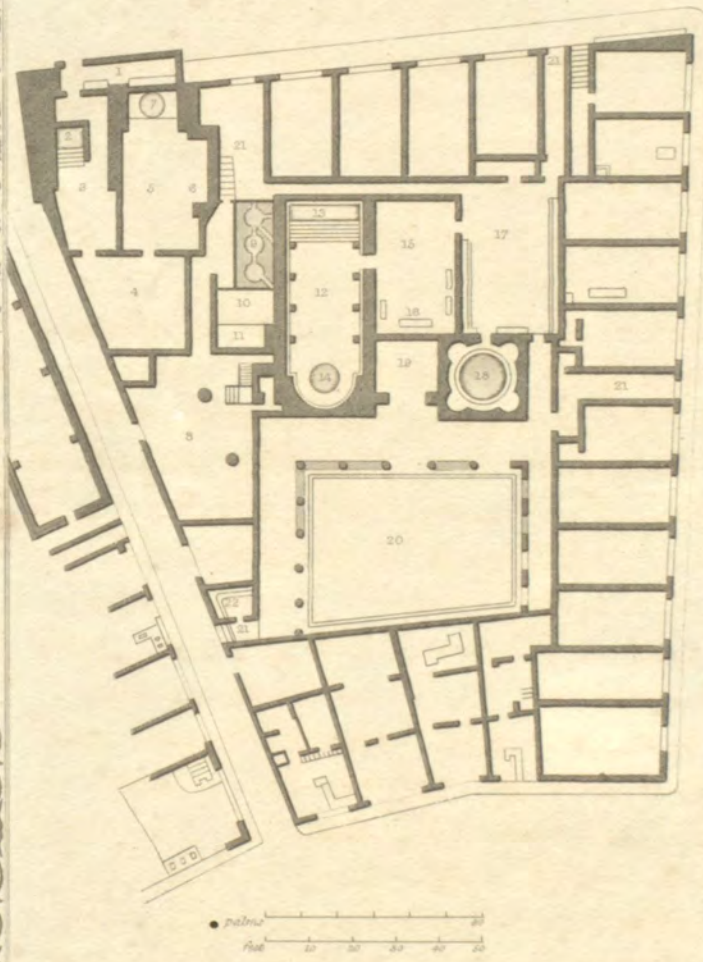
The window seen on the right, behind the cone, is that of the frigidarium, which was glazed in four divisions fastened by a copper bar in the form of a cross.

PLATE XXIII.

PLAN OF THE THERMÆ.

The plan of the baths, though on a small scale, will suffice to give a clear idea of the only perfect thermæ existing, without the additions, which would render it unintelligible. The apartments which face two of the streets and a part of the third may have been shops or dwellings, totally unconnected with the uses of the thermæ.

The border is composed of fourteen different patterns or subjects, useful to carvers, gilders, and ornamental painters, and all found on the walls of Pompeii.



PLAN OF THE THERMÆ.

Drawn by Sir W. Gell.

Engraved by W. Edmundson.

POMPEII.

Robert Jennings & William Chaplin, 62 Chancelle, Jan.y 1st 1831.

PLATE XXIV.

GENERAL VIEW OF THE THERMÆ.

This view represents the whole excavation of the insula of the thermæ, from the little street or vicus on the right, opposite the door of the house of Pansa, to the angle near the arch of Caligula or of Augustus, and the Temple of Fortune, and, from thence, to the triumphal arch at the entrance of the Forum. The arch of Caligula only intercepts a very unimportant portion toward the right.

The view was taken before the excavation of the house called that of Ceres was completed, from the vineyard above that dwelling. In the distance is seen the high mountain of St. Angelo behind Castell a Mare. The three arches of the thermæ occupy the centre. That on the left is the frigidarium, the next the tepidarium, and the third the caldarium or laconicum. The part which appears on the right of the arch of Caligula is that which perhaps was dedicated to females. About halfway down the

street, toward the arch of the Forum, is the door of entrance to the court of the thermæ.

PLATE XXV.

SECTION OF THE THERMÆ.

This section is given immediately after the view to render it more intelligible.

It is to be understood that the arches were not, in ancient times, visible from without, but are now exposed by the fall of a considerable part of the vaults on the north.

The dome or cone of the natatio is seen restored above the frigidarium on the left.

The tepidarium seems to have been warmed only by the large foculare given by Vaccula, having his symbol, the cow, of bronze, in the centre.

The caldarium, with its orifices or vents for the escape of vapour, is the arch on the right, and its pavement is suspended in such a manner that the heated air from the furnace is enabled to warm it in every part.

A black line, rising from this hypocaust, represents a cavity in the masonry by which the lateral walls of the chamber are heated.

To the right of this is the furnace, and, above it, was a brazen caldron, the form of which might be learned from the bed of mortar which had enclosed it.

This caldron was called also the caldarium, that above it the tepidarium, and the uppermost the frigidarium; and they were so contrived, by means of something of the nature of a syphon, that, when the water of the lowest was drawn off for the bath, an equal quantity descended simultaneously from the second to the lowest caldron, and from the uppermost to the second, while the reservoir discharged itself into the frigidarium.

The remainder of the building to the right would have been only a repetition of the foregoing description, and is therefore omitted, as its insertion would have too much diminished the size of each portion of the section.

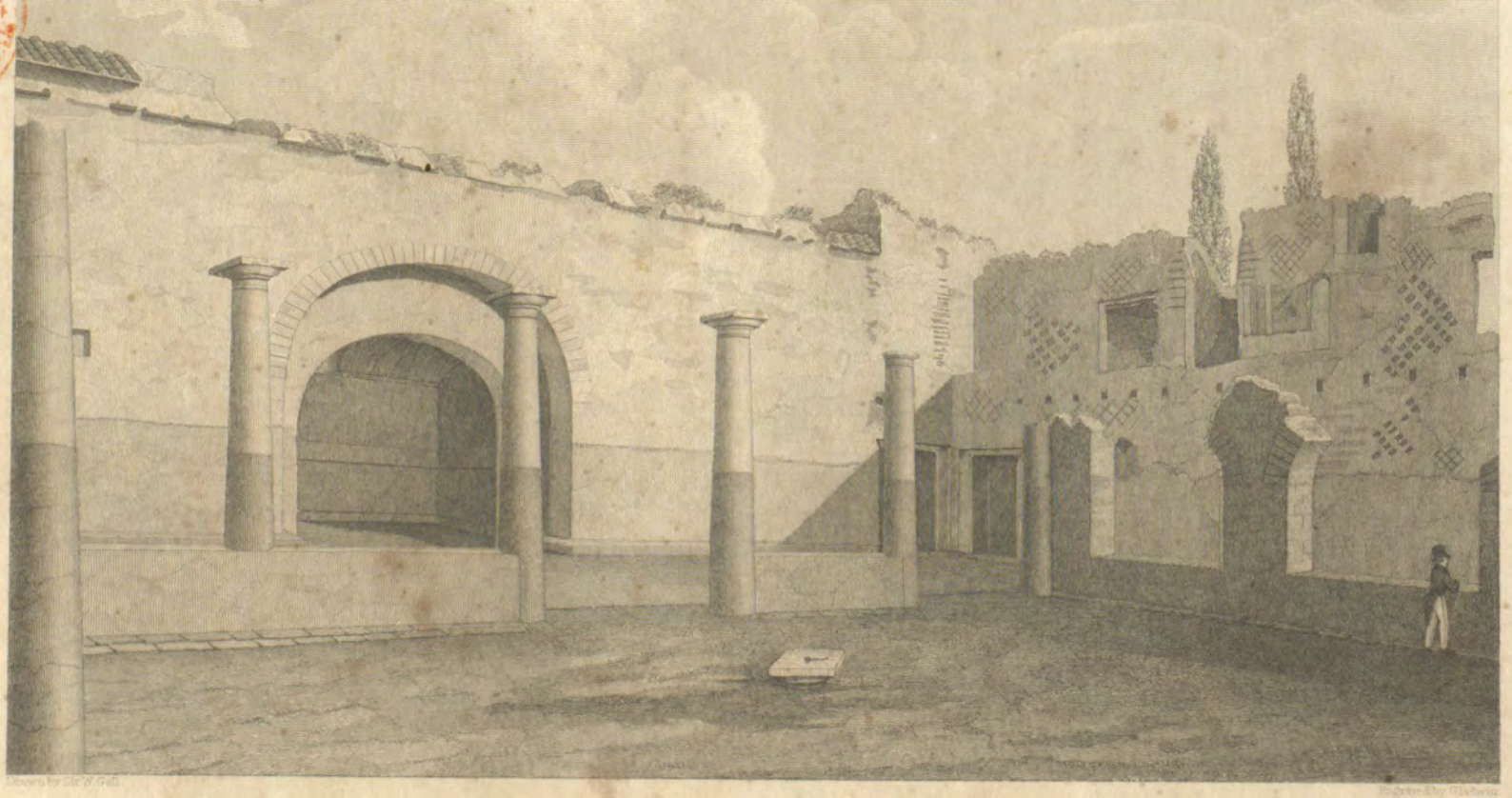
From the form in which the cement remains in which the brazen caldrons were

embedded, there can be little doubt that they were placed in the manner here represented. There may, however, have been more than one set of these vases, and, possibly, there might have been three, placed one behind the other, where the ruin is somewhat confused. One of these sets of vases might have been appropriated to the uses of the labrum.

PLATE XXVI.

COURT OF THE THERMÆ.

The court of the baths seems to be the only substitute at Pompeii for those numerous appendages of porticos and places of exercise which are said to have belonged to the magnificent thermæ of great cities. Under the porticos, which consisted of Doric columns one foot six inches in diameter on two sides, with arches on the third, those who came to bathe might wait till their turn for admission arrived. There is a recess in the centre, in which it is supposed the guardian



of the thermæ delivered tickets of entrance; and as this cell was at the back of the tepidarium, it is not impossible that he was enabled to observe, through the opening in the wall, when there was room for a new visiter.

An inscription or advertisement, painted on the wall, proves that this was a place of general resort; and the fourth wall, which was whitened and without a portico, might possibly be what was called an album for public notices of sales, games, and scenic exhibitions.

PLATE XXVII.

FRIGIDARIUM.

Plate XXVII. is a view of the frigidarium of the thermæ.

Some part of the vaulted roof remains, and shows that it was ornamented with yellow panels bordered with red.

The door on the left is the entrance from the court. That on the right shows a part of the circular natatio, and one of the scholæ

or recesses. The window is not in the centre of the vault, nor is any thing very exactly symmetrical. The cornice is painted with griffins and lyres, now nearly effaced. The hole under the window was for the lamp.

Several holes in the wall on the left were filled by small rafters which supported shelves, on which were arranged the clothes of the visiters, or the towels of the establishment. The door on the right, half seen, opens into the tepidarium. It is not a little curious that the species of Titan on the right, under the window, seems to be using a vase of the shape usually assigned to Bacchus instead of a shield, as that god himself is said to have done, according to a Greek author named Aristides. Κυλιξ αντι ασπιδος. A kulix was a cup with two handles, for the author found one at Athens with the name upon it—" This is the kulix of," &c.

PLATE XXVIII.

NATATIO.

The natatio is circular, and its roof a dome or cone. It may have been painted

blue above, but its present hue is nearly black. Of the scholæ, or recesses, two are here shown, coloured blue with red alcoves. The walls were yellow, and in the centre, between the two recesses, a brazen spout threw the water into the piscina or cistern, across the ambulatory, which, like the vase, was covered with white marble.

Below the dome is a frieze, painted red and ornamented with what are now only the vestiges of bassi relievi in stucco, representing horse, chariot, and foot races. It is the only tolerably perfect natatio at present known to exist.

PLATE XXIX.

TEPIDARIUM.

Plate XXIX. gives by far the most finished apartment of the thermæ, and some part of its roof was, when found, in tolerable preservation, and had a beautiful effect. On the pavement, and in the centre, stands the bronze foculare given by M. NICIDIUS VAC-

CULA, as appears by the cow, though there be no inscription, as there is upon the three seats of the same metal of bronze.

The recesses between the atlantes which sustain the upper cornice were probably used for the garments of the bathers. The defect in the angle on the left is occasioned by an awkwardness in the plan of one of the scholæ in the natatio, which interferes with it.

The window here is not in the centre, but was probably closed with glass like the others, and with cross bars of brass. The hole for the lamp was so contrived as to give light both to this apartment and to the station which is supposed to have been that of the bath-keeper in the court.

The superior decoration of this chamber was probably owing to the greater resort of visiters, it being only heated to a genial temperature.

The door on the right leads to the laconicum.

PLATE XXX.

CEILING OF THE TEPIDARIUM.

The vault of the tepidarium, being the only one of any consequence remaining at Pompeii, may be thought worthy of preservation by means of this plate, for it will probably soon fall, and no memorial of it may remain.

A description of it seems unnecessary in this place.

PLATE XXXI.

LACONICUM.

The laconicum or caldarium, corresponding with the stufa of modern Italy, does not equal the gorgeous display of the tepidarium, though the schola, if that term be applicable to the semicircular termination, has not been neglected in point of ornament.

The alcove has been highly decorated, but, from the total absence of symmetry in the compartments, they seem to have been taken from some other building and placed here. Neither the circular vent for the vapour, which was here abundant, nor the quadrangular holes in the vault, are regular.

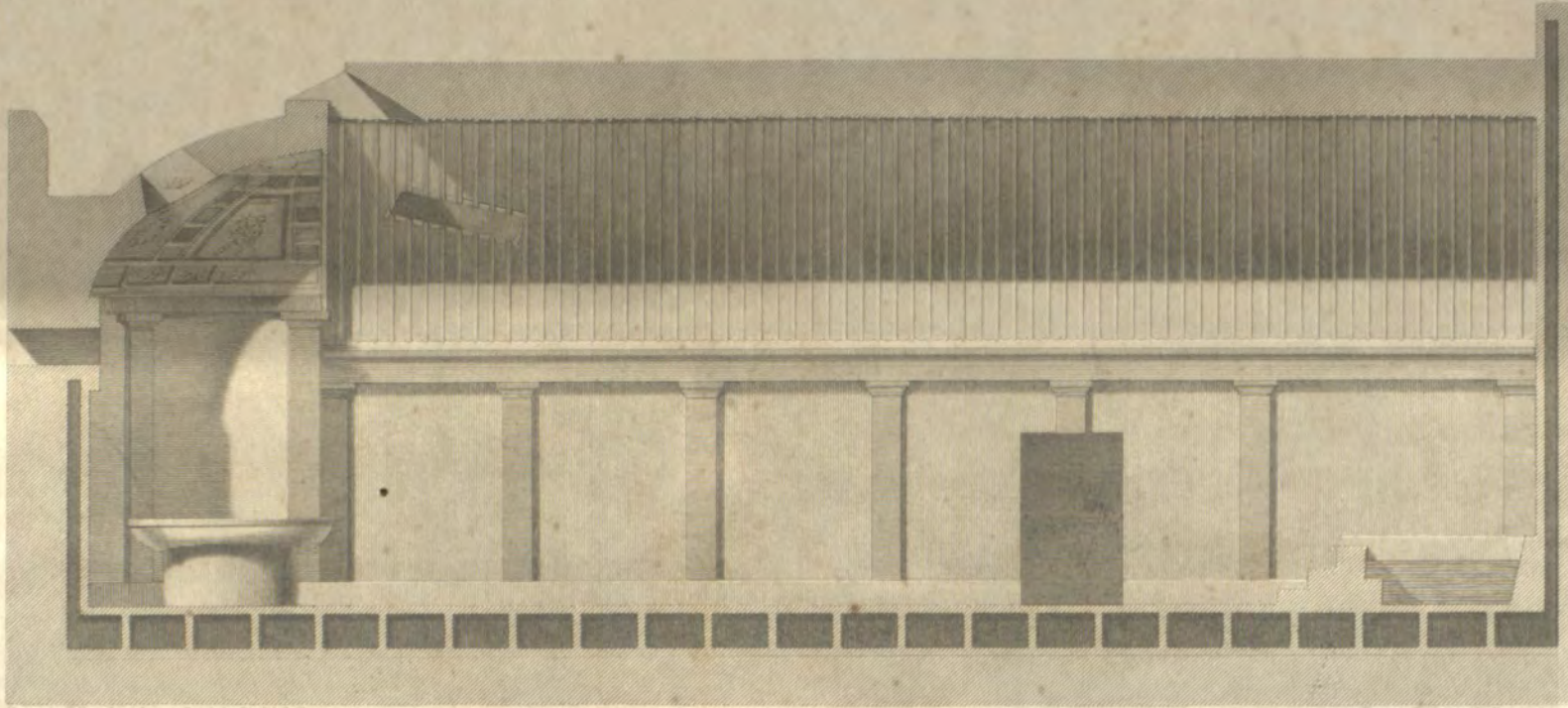
The hole for the lamp, which was glazed with a curved glass like that of a watch, admitted light both toward the caldarium and to the portico of the court.

The labrum* at the farther end would probably have had a more elegant support than the block now existing, had not a flaw in the marble rendered so wide a basement necessary.

The figure in front shows the height of the cistern of the hot-bath above the pave-

* In the history of the Fratelli Arvali by Marini we find an inscription referring to objects so exactly similar to those found in the laconicum and tepidarium at Pompeii, that it is worth notice.

ALFIA. P. F. QVARTILLA. BALINEVM'
MVLIEBRE A SOLO SVA PEC. EXTRVXIT
EADEM LAPIDE VARIO
ORNAVIT LABRVM AENEVM
FOCVLO SEDES POSVIT.



ment of the chamber. Over the door of the caldarium were nails by which a curtain was suspended.

PLATE XXXII.

SECTION OF THE LACONICUM.

This section of the laconicum requires but little explanation.

It gives the vase of the warm-bath on the right, the labrum on the left, and the hypocaust below the pavement, leaving scarcely any thing more to be learned on the subject of the laconicum or caldarium of the ancients.

PLATE XXXIII.

FRIGIDARIUM AND PISCINA.

In this plate, XXXIII, is represented a chamber with its roof entire, which is supposed, according to the reasons given in this work, to be the thermæ of the women.

The darkness here observable perhaps may lead us to suppose that the other apartments were by no means well lighted when the roofs were perfect.

A figure is represented as in the piscina, or natatio, to show its existence.

The bench on the left, which appears so much out of true perspective, is really so placed on the spot.

The wall on the left is exceedingly massive, the reason for which does not seem sufficiently explained, unless it were for the support of the arch on this outer side, which, on the inner, was buttressed by the other arched roofs of the thermæ. There was also a reservoir of water above the vault, the weight of which might require additional support.

Below, to fill up the plate, are represented the two sides of a ticket of entrance*. This was for a show of gladiators. It has been conjectured that the like existed in thermæ, but with another device.

* See vignette at the end of Chapter XIII.

PLATE XXXIV.

EXTERIOR OF WOMEN'S BATHS.

Plate XXXIV. represents the highest external portion of the thermæ from the north-west angle.

On the right the vicus is seen which terminates at an entry of the Forum. On the left the last edifice is the Temple of Fortune. The door on the extreme left is that of the house of the Tragic Poet.

The two pilasters or buttresses on the right, under an arch in the thick wall of the women's baths, have between them the evident traces of a fall of water, which is conjectured to have been the outlet for the superfluity of the reservoir above. This alley seems to have been arched over at this end, and the arch is thought to have served as a communication with other reservoirs of water of which the vestiges are visible. No conjecture has yet reasonably accounted for the appearance of a heavy arch which, spring-

ing from the angle, appears to have been thrown over the wide street of the baths on the left, nor is there a vestige of any pier on the other side to support it.

The nearest door was that of the women's baths, before which projected a little apartment or vestibule, with a shelf for the laying up of the clean linen for the bathers, and, probably, the station of the keeper or balneator.

A white-washed tablet at this door has an inscription. The entrance, by a passage to the frigidarium, from this street, is by the last door, except one, to the right. There were other baths, both of salt and fresh water, at Pompeii; and the Canonico Iorio gives the inscription of one of them from the Musæum.

THERMAE
M. CRASSI. FRVGI
AQVA. MARINA. ET. BAL.
AQVA. DVLCI. IANVARIVS. L.

"Hot, salt, and fresh-water baths," &c.

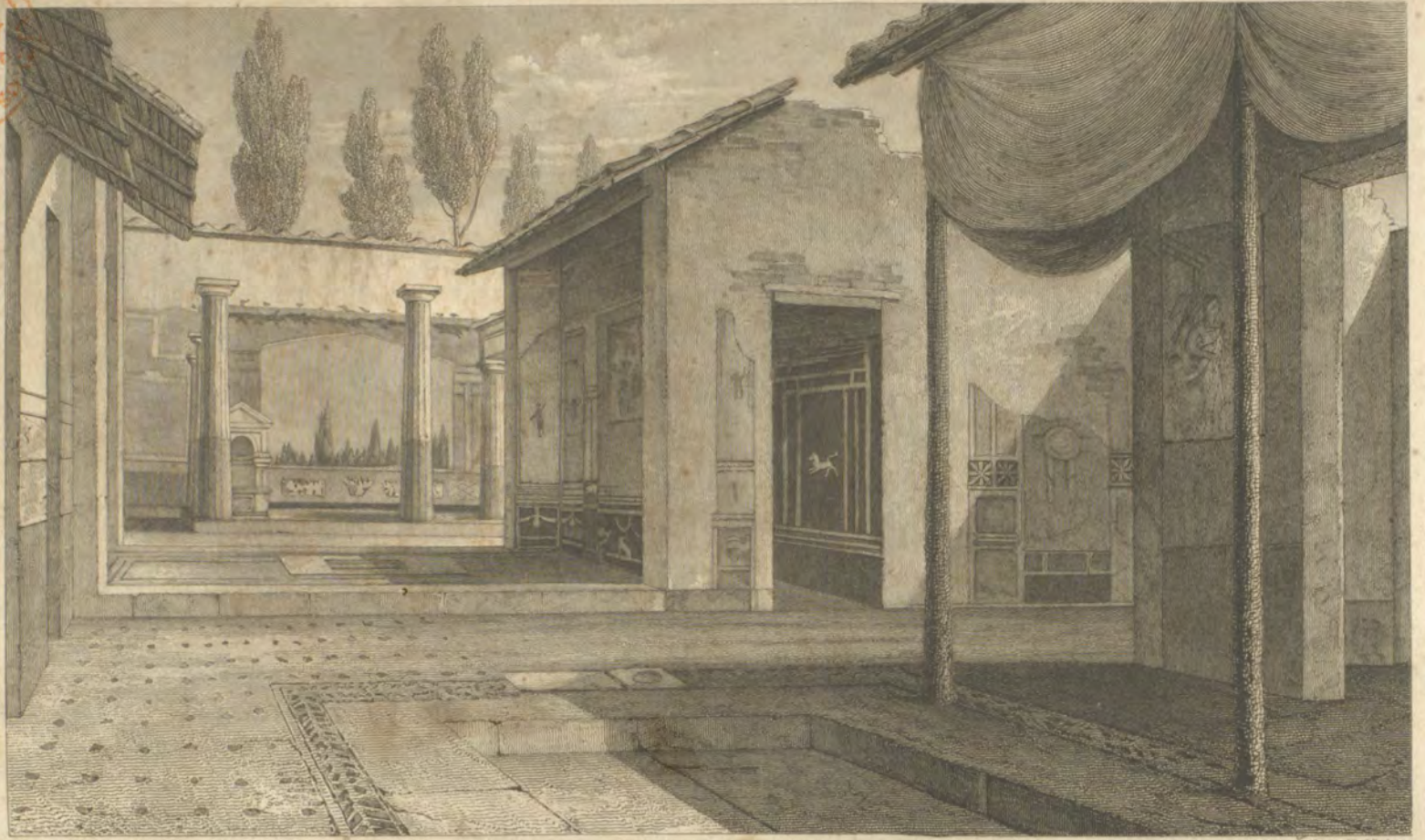


PLATE XXXV.

PLAN OF THE HOUSE OF THE TRAGIC POET.

This house, which, when first discovered, was one of the most complete at Pompeii, has, like every thing in the city, scarcely a single right angle, or any thing perfectly symmetrical. Instead of an apology for incorrectness, an excuse would be necessary for not having noted the irregularities of the builder with scrupulous accuracy.

The eight fanciful ornaments which form the border of this plate were copied at different times, and from many parts of the excavated ruins.

PLATE XXXVI.

HOUSE OF THE POET.

The view of the Tragic Poet's house was taken soon after its discovery, at a moment when certain shades of drapery had been

placed to protect the painting of Achilles from the effects of the sun.

The house had excited so much interest at the time it was discovered, that the walls were quickly tiled, as here represented, to preserve them from the weather, so that their covering must be considered not only as modern, but as calculated, by its effect, to produce a conviction that the water from the roof fell into the tablinum of the house. The remedy for this idea will be found in the following plate.

PLATE XXXVII.

POET'S HOUSE RESTORED.

This restoration is calculated to afford an idea of the pleasing effect which even a moderately sized house, arranged in the manner of the ancients, is capable of producing.

Nothing has been changed from the original drawing, Plate XXXVI., the lines having been traced from it by means of a

ASIATIC SOCIETY

Drawn by Sir W. Gell

Engraved & Printed by Fenner Sears & Co.

pane of glass. The roof only has been added, which must have existed, and, probably, in a much more complicated and ornamented form than that here represented. The pendent ornaments are taken from a picture at Herculaneum. The light also has been thrown from the contrary side, which has contributed to the apparent change of the picture; and the sombre shades, contrasted with the partial lights of the impluvium and the peristyle, produce an effect scarcely credible by those who have only seen the habitation exposed to the glare of sunshine.

The light is admitted into the nearest division of this atrium or cavædium through a quadrangular hole in the roof, which inclined toward the centre, and seems to have been called comædium, as the opening itself was styled compluvium, and the recipient of the water in the pavement below the impluvium. Nevertheless these terms seem to have often been confounded, for Plautus mentions the seeing into an impluvium from another house, and Terence also says, "per alienas tegulas," and "per impluvium,"

showing they must have intended to speak of the opening when they use the word impluvium, and consequently the recipient should be termed the compluvium. The compluvium of the cavædium should be, according to Vitruvius, not larger than a third part of the atrium, nor less than a fourth. This, however, was still less, and the house must therefore have been somewhat darker than usual.

The tablinum seems, to our eyes, too much exposed for comfort; but it was so called because it could be shut up with shutters: "quod e tabulis componeretur."

There always seems a difficulty between the terms atrium and cavædium, and between exedra and tablinum; but the tablinum was next to the atrium—"Tablinum proxime atrio locus fuit." Festus.—When it is said that, in going from the atrium to the cavædium, it was necessary to pass through the tablinum, such description cannot apply to houses like those of Pompeii, unless the cavædium and peristyle were the same; but Vitruvius, who is not always clear, must have spoken of houses different from

those of Pompeii. Professor Nibby says, however, that those of Rome had the same sort of atrium; for that below the foundations of Adrian's temple of Venus and Rome were found, in 1828, the remains of an ancient house exactly similar to those of Pompeii, and with the compluvium distinctly visible.

Many persons are inclined to think that the draperies and splendid ceilings, with which a restoration of this kind might be decorated, would want the support of ancient authorities; but veils or shades against sun, wind, and rain were used between columns and called Cilicia, and the rods for them remain at Herculaneum. Pliny says, "Laquearia quæ nunc et in privatis domibus auro teguntur." Festus cites Cato saying, "Villæ expolitæ maximo opere citro atque ebore atque pavimentis punicis stant."—Seneca says the ceilings of cænænia were versatilia or changeable, and that a man was poor who had not glazed windows. Tertullian talks of Tyrian curtains and hyacinthine veils, and so much gold was at one time expended on the ceilings, that an edict to prohibit the use of it was published.

PLATE XXXVIII.

WINDOWS OF CUBICULI.

Much has been said, and more has been doubted, on the subject of the windows of the ancients. It was not probable that houses, and especially cubiculi, could have existed without the means of excluding the cold, yet, at the same time, admitting light. Even in modern times, however, except in the dwellings of the great, the lighting of a house in Italy or Greece, on a rainy or windy day, is very imperfect, in consequence of the scarcity of glass, or its late introduction as an article of common use. The villa of Arrius Diomedes is said to have had a window the panes of which were divided by lead, just as we find them in old houses in England. The thermæ had the same divisions of brass, but these windows of the Tragic Poet of Pompeii are the only examples at present existing of the manner of opening and shutting. The accounts remaining of the scarcity or abundance of glass among the ancients are

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very contradictory. Vopiscus accuses Firmus of luxury for having windows of glass in the time of Aurelian. Caligula, when giving audience to Philo, a rich Jew of Alexandria, is stated to have attended to nothing but new-glazing his windows, so that the imperial palace must have been glazed long before to have required renewing.

In this view two of the iron cramps remain by which wooden frames were fixed to the wall, and in those frames the window, either of glass, linen, or wood, moved backwards and forwards. If the slider was merely a shutter, which it appears to have been, it was probably not without a small hole in the centre, square or circular, glazed or covered with linen, or even open to admit a small portion of light.

These windows are six feet six inches above the foot pavement, so as not to admit the gaze of passengers. The foot pavement itself is here one foot seven inches higher than the street or vicus, which is paved with polygons, of which a quarry was found by the Hon. W. Strangways not far from Torre dell' Annunziata.

The vicus, without the footpaths, which are each about three feet nine inches wide, measures only seven feet six inches in breadth. These alleys could never have been narrower, according to the old Roman law. "Viai lateitoudo endo porrectum octo pedem estod, endo amfractom sedecim." The width of the streets must be eight feet where straight, but sixteen where they turned. The houses on each side of these narrow streets were justly called Vicinales:—"Vicinales qui in vico sunt."

The windows are only one foot eleven inches wide, and not three in height. Within the chambers the opening measured only two feet six inches, and there was perhaps some appearance of an internal casement which opened inwards. The red panels are four feet seven inches in height. On these the children have frequently drawn rude figures with a pin or a nail, and have sometimes written sentences not more delicate than the figures, as boys are apt to do in our own times. The word IVCVNDO occurs twice among the names. The windows open into what is called the library, and two other

cells or cubiculi of the Tragic Poet. The opening on the left is that which leads to the peristyle of the same house, and the party wall divides the Poet from the house called the Fullonica.

PLATE XXXIX.

THE DEPARTURE OF BRISEIS.

The painting of Achilles and Briseis, of which the outlines are attempted to be given in Plate XXXIX., might, when first discovered, be considered as the finest specimen of the ancient art of painting which had come down to us, and was, probably, the faint resemblance of some celebrated picture by one of the great masters of Greece. It was impossible to describe the atrium of the Poet without dwelling on this beautiful production, so that it needs no further description. The traveller will look in vain for this treasure in the spot it once occupied, as it is removed, after having undergone the inclemency of two or three seasons,

to the Museum at Naples. Had the house, which might have been covered in at a small expense, been restored, we might have had a lower floor at least, nearly as perfect as it existed before the fatal eruption. The subject of a restoration has indeed often been thought of by the directors, and the academicians have even met to consult on the subject. Unfortunately one insists upon it that the atrium was covered, while another declares that no roof whatever existed: the voice of authority which might decide is not always either interested in or learned upon the subject, and the House of Pansa, which had been selected, is now in a state of irretrievable decay: that of the Poet has followed it; and the mansion called that of the Dioscuri, which, for a trifle, might have been restored to its original splendour, is hastening to a state of nakedness and desolation.

So much description of this picture is given in the text, that more is unnecessary.

The candelabra, represented as if behind the picture, is in the Museum.

PLATE XL.

ACHILLES.

Plate XL. is an attempt to give a facsimile of the head of Achilles, traced on transparent paper upon the original. The head of Briseis, which was also beautiful, had unfortunately suffered from the fall of a beam intended to preserve it.

The extreme vivacity, dignity, and beauty of the head of Achilles are but faintly expressed in this engraving, and all those faults seem exaggerated which the skill of the artist and the colouring of the original concealed. One of the eyes, in particular, is larger than the other; and there may be other defects, which totally disappear when observed with the entire painting, leaving the impression of the finest youthful head in existence.

The picture is four feet two inches high by four feet wide. This may be a proper place for stating that the author cannot pre-

sume, in attempting to preserve a memorial and record of these paintings, to imagine that any thing more than a faint idea of them can be furnished to the reader. An artist of the first skill would find it a difficult task to preserve in scanty outlines the traces of the force or expression of the original where there is often no outline at all, it being shaded off till the forms become indistinct. Indeed, where it can be done, nothing is so difficult as to trace an outline from the originals, even on the most transparent paper. At an immense expense only, and on a large scale, could any idea be furnished of the touch and style of the painters of antiquity. Many are also incorrect as to drawing, yet the additions of shade and colour diminish the defect which, in outline, becomes glaring. Those, however, who wish to study the grouping and composition of the ancients, will here find great assistance, and history and poetry may be illustrated upon authority instead of from fancy. There is, no doubt, a certain degree of sameness even in the coloured originals—a defect which must

be more visible in outline. The Romans only copied themselves and the Greeks; therefore they had not that range over all ages and all situations which is open to modern art. The Greeks, who only depicted themselves, and an occasional Persian or Amazon, were still more confined as to models. The shading of a modern picture is generally artificially contrived by a light let in by a small window, or even a small hole in a shutter purposely closed, and which produces an effect rarely observed in nature. The ancients, on the contrary, seem to have preferred the light of day for their works, and one curious advantage is gained by it. The pictures of the ancients produce a pleasing effect when only surrounded by a simple line of red, while the very best of modern paintings is very much indebted to the carver and gilder for its gorgeous and burnished frame, without which its beauties are so much diminished that it almost ceases to be a decoration to an apartment.

PLATE XLI.

PELEUS AND THETIS.

This picture, Plate XLI., is nearly of the same size as that of Achilles. A degree of reluctance may certainly be perceived in the air of the female, and the winged genius seems to be urging her to give her right hand, while she suffers the left only to be taken.

Peleus had been formerly married to Antigone, the daughter of Eurytion, in Pthia, after his flight from Ægina; and it does not seem impossible that the three children below him might be the offspring of that marriage, and that the female represents Polydora, the mother of Mnestheus, who expelled Theseus from Attica. Some have said that Thetis was the daughter of Lycomedes, King of Scyros, and that all her children, except Achilles, died young.

There is a landscape in the back-ground, but of no peculiar character.

The marine group, which is placed above

Drawn by Sir W. Gell. Engraved by H. Moses.

this picture to fill up the Plate, is taken from the house now called of the Dioscuri, from certain pictures of Castor and Pollux in the entrance, and perhaps presents, for the first time, the union of the lobster with the human form in the person of a sea-god.

PLATE XLII.

VENUS.

Venus is represented, in Plate XLII., from one of the cubiculi in the house of the Tragic Poet. Some have imagined that Cupid was painted as having caught several fish, but that he had, in the mean time, been caught by the goddess; though that does not seem exactly to have been the intention of the painter. It has even been pretended that the mountain seen in the distance is Vesuvius; but the Vesuvius of Pompeian times must have been a flat and very truncated cone, with a wide depression in the centre, almost filled up at present by a new cone, the origin of which can be traced only

to the eruption which destroyed Pompeii. It is surprising how little notice of so near a mountain as Vesuvius is to be found in this city. At Capua two curious inscriptions were discovered, which seem to point out the two summits, one being the Monte di Somma of the present day.

IOVI
VESVVIO
SAC
D. D

IOVI O. M
SVMMANO
EXSVPERANTISSIMO.

By these it seems proved that the mountain was sacred to Jupiter. A third may be added, which may have reference to Vesuvius, and is from Herculaneum, accompanying the picture of a snake winding round an altar.

GENIVS
HVIVS LOCI
MONTIS.

The goddess is graceful and natural in the original. The position of the left hand is one which was a great favourite with the ancients, and is often repeated. Her mantle is yellow.

The fantastic marine animals above and below this picture are taken from panels generally black, and forming the lowest ornaments of many of the apartments at Pompeii.

PLATE XLIII.

ARIADNE.

Ariadne is seen, in Plate XLIII., just awaking after the fatal sleep during which Theseus had deserted her. The ship of her ungrateful paramour is seen in the distance. The subject was much admired by the ancients, and the figure of Ariadne is full of grace. The sea is represented of a deep-blue colour which contrasts well with the figures, and the sky almost mixes with the horizon. The right hand of Ariadne is here in the favourite position of the painter. Her hair is, as usual, auburn, and her robe is rose-colour very prettily shaded. Xenophon, in the Banquet of Socrates, insinuates that Bacchus and Ariadne were favourite subjects

for eating-rooms. In this house we accordingly find a repetition in the chamber of Leda, as exhibited in Plate XLIX.

Below are two borders offering certain variations, though not very dissimilar in taste. Above is seen the only picture of the whole detail of the roof and compluvium of the ancients which has ever been seen by the author. It occurs in the house of the Tragic Poet; and though the facts seem to have been perfectly comprehended before, yet it is of consequence, as well as exceedingly satisfactory, to be able to cite an authority on the subject.

PLATE XLIV.

POET READING.

It is impossible to see the Poet reading to two personages who at first sight appear to be male and female, without remembering the circumstance of Virgil reciting that part of his poem to the emperor and Octavia, which first produced tears, and at the words

"Tu Marcellus eris" threw her into a swoon, from which she recovered to present a sum equal to 2000 of our pounds sterling to the poet whose verse had done so much towards immortalizing the memory of her son.

On a closer examination, however, it must be acknowledged that an emperor, in the time of Virgil, would not probably have appeared so little covered, nor would the Poet, whose skin is of a deep red hue, have been in the same predicament, in the presence of the empress.

Moreover, the nearer sedent figure is so decidedly of an androgynous nature, while the middle-aged female has all the marks of ordinary humanity, that Augustus and Octavia can scarcely be the persons represented.

The dark colour of the Poet seems to have induced many persons to imagine that he must be a slave; but, admitting this, we are still in the dark as to the subject of the picture.

The locality resembles a modern theatre, with three persons in the pit, and four others in the boxes, one of whom, on the right, has

that sort of blue glory which seems, in the paintings of Pompeii, to be the attribute of divinity, or, at least, of heroic personages.

The female, it is true, seems agitated, and is pointing as if to command the repetition of some passage. The history certainly mentions that after the words "O nate" Octavia burst into tears; and there is perhaps nothing but the dress, or rather the absence of it, that should prevent us from considering Virgil as the hero of the piece, or, at least, that the story may have been similar.

If the house really belonged to a poet, it might have been some triumph of his own which was here portrayed; yet a god with the blue glory and bow and a Muse would scarcely have descended in the times of Imperial Rome, their visits to this earth having long been suspended. An elderly figure on the left, and another, with a crutch, seem personages of this world; and perhaps, when the picture becomes more known, some one will hit upon the explanation.

Above the picture is the cock with the caduceus, and other ornaments from the

same house. The border with harpies is perhaps the only ancient authority for the form of those beings yet found.

The ornament below the picture is from one of the older excavations.

The strong resemblance between some of the figures in this painting to those in the celebrated picture from Herculaneum, taken from the Iphigenia in Tauris of Euripides, ought to be remarked. There is, perhaps, sufficient reason for thinking they refer to the same subject.

PLATE XLV.

MOSAIC.

The ground of this beautiful mosaic picture is black, the dresses are in general white, and the personages of a natural colour.

So much has been said of the subject in the description of the house, where it formed the central compartment in the pavement of the tablinum, that it is needless to add more than that it represents the actors dressing

for a scenic representation. It has been taken from the floor, and is preserved in the Studii at Naples.

The mosaic vases, twisted column, and little figures seem to have nothing to do with the scene below, but served merely to fill up the square compartment in the pavement of the tablinum.

Above and below the mosaics are placed, to fill up the Plate, tablets or panels of those curious fish and marine monsters which are so common at Pompeii.

PLATE XLVI.

SACRIFICE OF IPHIGENIA.

Plate XLVI. represents the sacrifice of Iphigenia at Aulis. Chalcas had already taken the fatal knife, and was going to immolate the virgin, when Diana, appeased by the submission of Agamemnon, substituted a hind in the place of the innocent victim. The goddess and the animal are seen in the clouds.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

In the original, the hard features of Chalcas are well imagined. Many artists have complained that the feet of Iphigenia are not seen, but they might have been concealed by the male figure, and the ancients seem seldom to have represented the limbs which were not absolutely necessary.

Timanthes, of Sicyon, was highly applauded for having painted a picture of this subject with the countenance of Agamemnon hidden, the expression being beyond the art of painting. He lived in the time of Philip of Macedon; but it appears that Polygnotus of Thasos, who lived in the fifth century before Christ, had also painted the same subject, and Euripides had imagined it, with the same circumstances as those represented in the temple at Delphi by Timanthes. It is very satisfactory to have an ancient representation of any subject the meaning of which admits of so little dispute.

Iphigenia has a yellow drapery, and the two persons who are holding her have mantles of a violet colour. Chalcas has a purple dress, and over it, tied round the waist, a yellow drapery.

Agamemnon has a long cloak of a dark-blue tint; but, notwithstanding the frequent use of purple in the picture, the general effect produced by the whole is red, the skin, the hair, and almost every thing inclining to that colour.

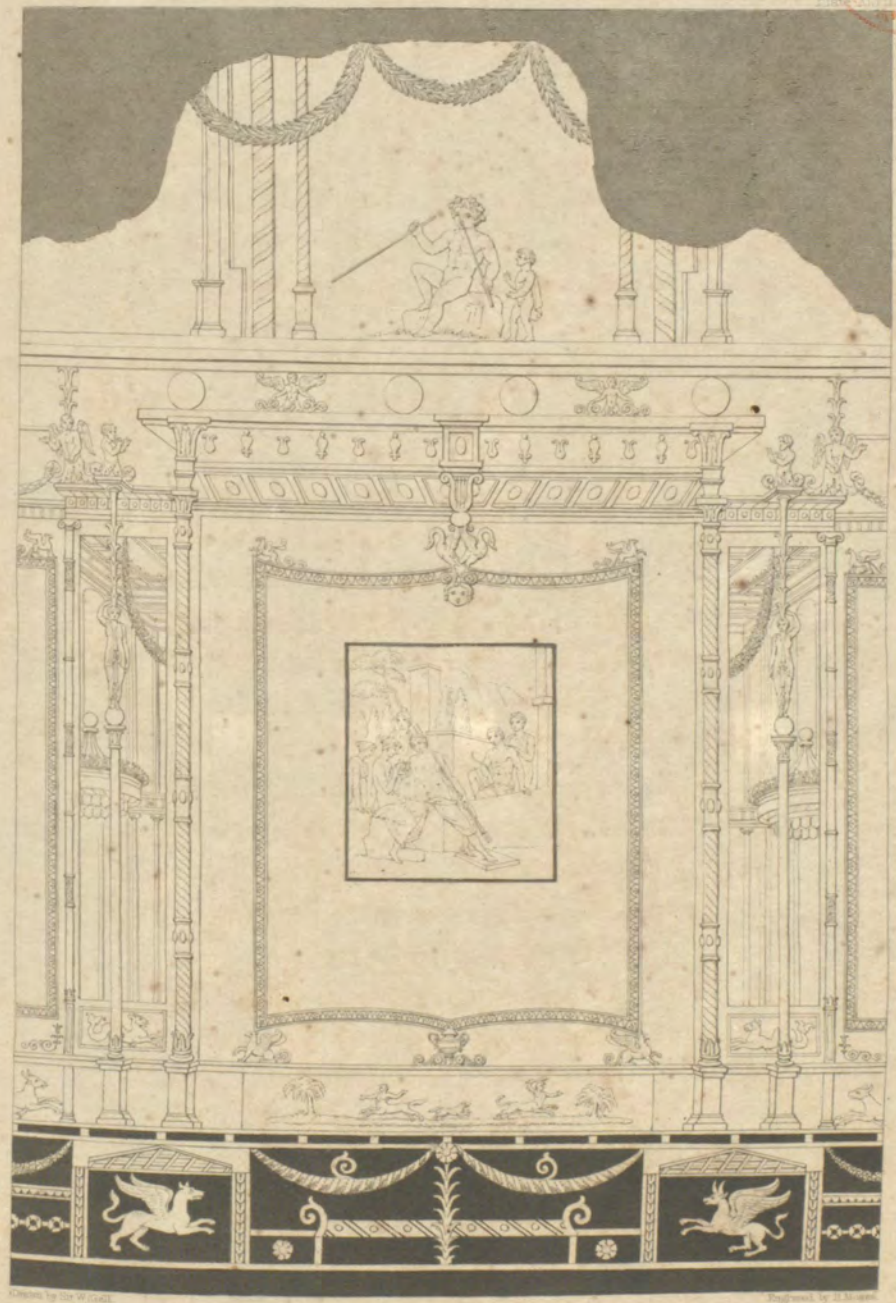
The picture is invaluable, and was in good preservation; but either that the subject is not agreeable, or from some other motive, it is one of the least pleasing of the paintings at Pompeii.

The oven of the fullonica is immediately behind this picture, and it must be presumed that the heat must have penetrated the wall, but the colours do not seem to have suffered.

PLATE XLVII.

SIDE OF THE CHAMBER OF LEDA.

This Plate, No. XLVII., is given for the purpose of conveying an idea of the most gaudy and glaring style of Pompeian decorations. The chamber is, notwithstanding this display of colouring, by no means so



POMPEII.

SIDE OF THE CHAMBER OF LEDA.

cheerful as many others of a more sombre aspect. The two openings produce a good effect, and, besides two circular canopies supported on wooden pillars, two impluvii are observed, which have been detailed, on a larger scale, in a former Plate. Of the picture of Leda a separate Plate will be given.

PLATE XLVIII.

LEDA AND TYNDAREUS.

The picture of Leda and Tyndareus, given in Plate XLVIII., was, when first discovered, one of the most beautiful specimens of ancient art. The composition, the tone of colouring, and the harmony of all its parts, rendered it, perhaps, a more agreeable picture than that of Achilles.

According to its present appearance, the drapery of Tyndareus is of deep blue, lined with green; that of Leda is rose-coloured, that of the attendant behind her green, as is that of another person near the pillar; that of the person with the bow is yellow, and of

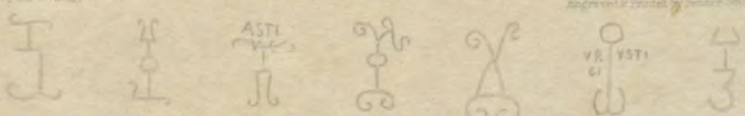
the figure behind him dark-coloured, or perhaps green.

The robe of Leda was, at one time, green lined with blue, and the robe of Tyndareus was black; but even the red changes to black, and the red to yellow, according to its exposure to rain, sun, or damp. The three children sitting in their nest, and the mother playing with them as with birds, is a novel conceit, and has a pretty effect. Tyndareus does not regard them with more than a complacent look. The mountains in the distance end somewhat abruptly behind the square pier in the centre.

The Plate is filled up, above and below, with the specimen of the city wall, as preserved in a mosaic pavement at Pompeii. That this species of tower, wall, battlements, and gate was not very different from some which then existed may be presumed. Indeed parts of the walls of Rome are not very dissimilar. The pavement is in the house called that of the Wild Boar, or Cinghiale.

Drawn by Sir W. Gell.

Engraved & Printed by Senior Stroff &c.



POMPEII.

THESEUS AND ARIADNE.

PLATE XLIX.

ARIADNE.

The adventures of Ariadne formed a favourite subject with ancient artists. We have before seen her abandoned by Theseus; and when he was already at sea. Here we have her absolutely asleep upon a mattress, and with an azure glory round her head; while Theseus, guided by Minerva, who appears in the air as an excuse for his perfidy, is actually getting on board his vessel. The goddess, though behind a mountain at some distance, is represented of an awful size; which was either a manner of showing her divinity, or was a defect in the painter's idea of perspective. The picture is not in good preservation, so that several of the objects are by no means clear; nor does either the composition or the execution reflect great credit on the painter.

Above the picture of Theseus quitting Ariadne is given in this Plate a scene probably representing a temple, before which

persons are going to sacrifice upon an altar. Below is a number of singular figures, found upon certain columns in a peristyle near the house called that of the Dioscuri. They much resemble the sigla which are supposed to be the private marks of the scribes who copied the Herculanean manuscripts.

PLATE L.

FULLONICA.

The fullonica, though a place of considerable size, has, except the cisterns for washing and dyeing, little that is worthy of remark. Plate L. represents a fountain, at an angle in the court of this edifice, different from those yet observed either in the streets or private houses. It is placed between two square piers, and consists in an elegantly shaped tazza, supported by a fluted pedestal like those commonly used for ancient circular tables, and is of white marble. From the piers two projections are seen, painted red and ornamented with plants and birds. These

Plate LII.

Drawn by Sir W. Gell.

Engraved by H. Moses.

projections serve to conceal certain pipes which spouted water into the basin. The figure upon the pilaster, too small to be clearly represented in this view, is of Venus. On the other pilaster is a river god. On the other side of one of these piers were two curious pictures, representing parts of the process which was carried on in the fullonica.

PLATES LI. AND LII.

PICTURES IN THE FULLONICA.

Plate LI. represents one of the fullones at work upon his cloth, which he is busily scrubbing with some sort of brush.

Below, an elderly person examines a piece of stuff, which has been either washed or dyed by a youth who has brought it for approbation. Behind, or on the right, is seen another man of the establishment, who brings a sort of frame, such as is commonly used in warm baths at the present time, with a pot or pan of hot coals to place under it,

on which to spread garments or cloth to be dried. The owl is, probably, the picture of some favourite bird which really existed in the family.

Plate LII. exhibits four persons employed in the fullonica, placed in four niches, and each at work in his tub, washing the linen or cloths, or preparing them for dyeing, if not treading them into the colouring-liquid till they shall be saturated. Three are boys, probably under the superintendence of the person of larger stature. These pictures were thought so curious that they were carried to the museum at Naples not long after these copies were made.

It appears that the last operation in the fullonica was that of pressing. Accordingly upon the wall, near the fountain, is represented a press consisting of two upright timbers, united by another below and a fourth above. From the upper horizontal beam two perpendicular screws are made to act upon a thick board laid upon several pieces of cloth below. The screws are turned by horizontal pins or levers, which are run

through them. Even this is ornamented above with three little festoons of drapery.

PLATE LIII.

GREAT FOUNTAIN.

In Plate LIII. is exhibited the garden, pseudo-garden or painted wall, and part of the inner portico of a dwelling, which, on account of the fountain here also represented, caused a greater sensation at Naples than any previous discovery had created. The house was found in the month of June, 1820, and the excavation terminated in October.

The arch or alcove of the fountain is, on the spot, termed the grotto, and that is the name by which, at present, it may be found. The high wall was, at the time of its excavation, perfect; and this drawing is, probably, now the only record of its existence, the author having been fortunate enough to copy it before the painting fell. Had it

gone no higher than the first row of panels of alternate yellow and blue, the effect would have been very pleasing; but the upper line of pictures, one of which seemed to have represented a boar-hunt, destroyed the illusion. In the panels were several birds painted with great spirit, some of which were killing reptiles, and a curious collection of garden rails of several forms, which are here represented.

The fountain itself is a great curiosity, though not quite an object of taste, being nothing more in its form than what is common in the court-yard of every house in Rome. It is, however, incrusted with mosaic of a blue colour and vitreous substance, and the borders are formed of real shells from the sea-shore, which seem, almost miraculously, to have been preserved in their original freshness. It was found impossible to represent these, or to give all the details of the ornaments, which are not unsightly, on so small a scale.

Two large masks are seen, one on each side of the fountain, and from their being hol-

COMEDY.

DWARF AND MONKEY.

low, some have thought that they contained lights at night to produce a striking effect. The water ran down a little cascade of five marble steps, and formed a sort of piscina. Upon the pillar, with a hole for the passage of a tube, must have been a tazza, the water from which fell into the piscina.

PLATE LIV.

COMIC SCENE.

Plate LIV. probably represents a scene in some well-known and popular comedy, though there seems nothing so characteristic as to enable us, at this distance of time, to point out exactly to what it alludes. The principal actor in the mask would seem to be what the Italians now call a buffo.

This is in the house of the Fountain of Shells.

PLATE LV.

SCENE.

Plate LV. may represent a scene, or it might be simply the portrait of a really existing dwarf leading a monkey. The animal is dressed; but there is little worthy of remark, except that it would seem as if the ancients possessed every thing as well as ourselves. This picture is in the house of the Dioscuri.

PLATE LVI.

GARDEN AND PORTICO.

The inner court, or garden, of the house of the second or little fountain, is here represented; but as it is impossible for a stranger to understand what he sees when on the spot, because the area, which ought to be left open, has now been new-roofed, and the portico, which should have been covered,

is left open, by a strange perversity of judgment, the author has taken the liberty of putting a ceiling to the colonnade, by way of explaining its original state. All the rest is precisely as it now remains, in the year 1829, even to the marble table which was found on the spot.

The figure sitting on the fountain is that of a fisherman, of bronze, found here, and not at the last described fountain of shells, for the accounts of the Custodi differ: it is now in the Museum.

A cupid of bronze, carrying a goose in his arms, stood upon the pillar in the centre of the piscina, and spouted water.

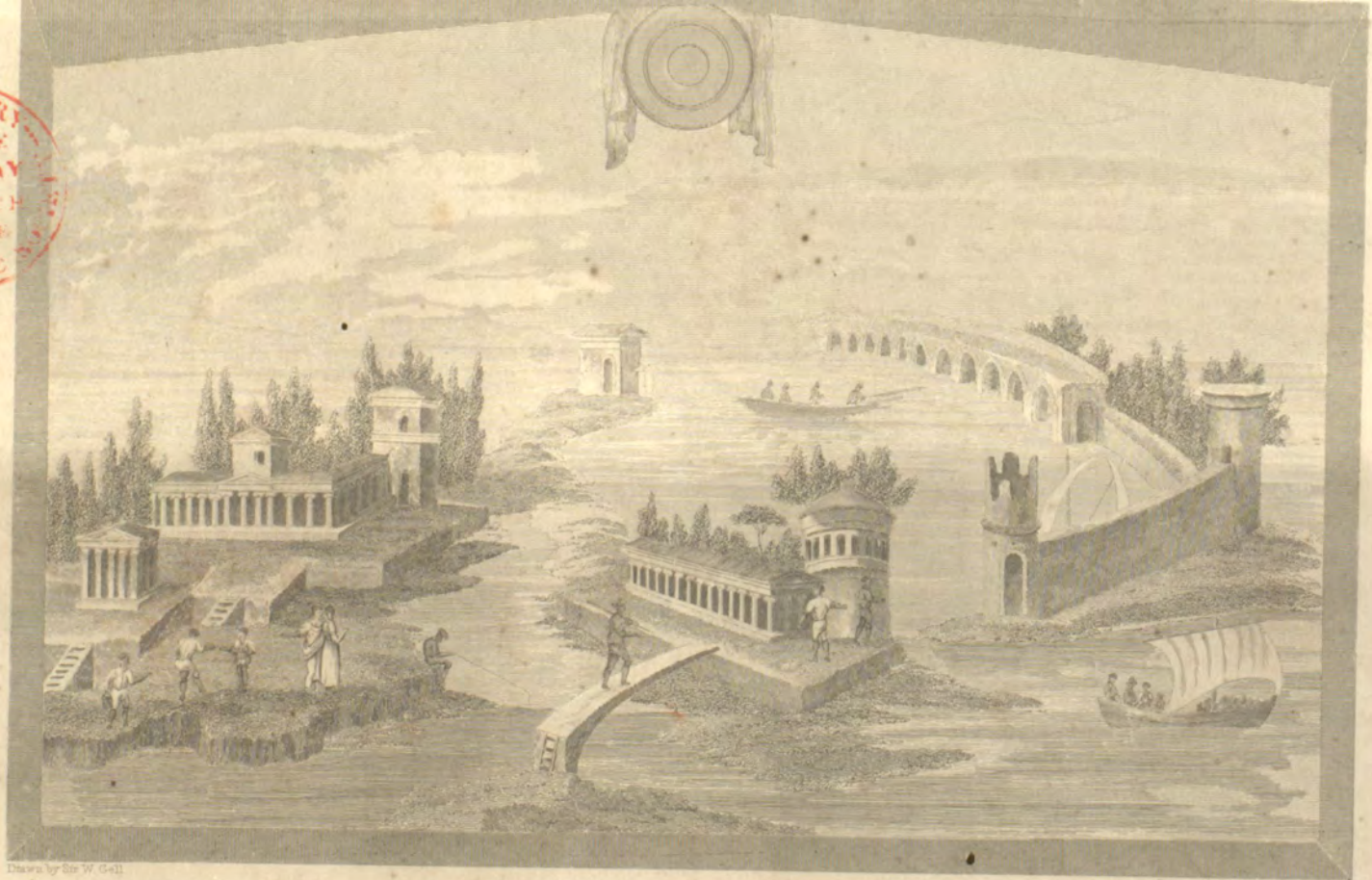
On the nearest brink of the piscina was a Caryattis, or rather a Venus Proserpine, according to the dissertation of Gherard, and, near it, was a sleeping fisherman with his baskets and a vase—and these two last were of marble. A mask in the centre of the curve seems also to have thrown out water. It is pretended that Agrippa first made fountains at Rome. The bronze fisherman on the left brink of the fountain is now in the

Museum at Naples, and the bronze has acquired a very curious and beautiful patina, different from that usually observed. It is probable that he held a cane by way of fishing-rod in his hand. He sits upon a rock also of bronze.

PLATE LVII.

PAINTING OF A PORT.

Plate LVII. represents a picture remaining on the south wall of the garden of the house of the second fountain, which would be better distinguished from the first as the House of the Landscapes. The subject seems to be a sea-port, with its mole, boats, temples, villas and other buildings. The mole is constructed with arches, a circumstance only lately noticed, and that by a Neapolitan architect, Signor Fazio, as the method by which the ancients, both Greek and Roman, endeavoured to counteract the natural tendency of artificial ports to fill up by a deposit of sand or earth. It appears, that,



Drawn by Sir W. Gell

Engraved & Printed by Fenner Sears & Co.

along the coast of Italy, there runs a current toward the south-west, and that there is scarcely any coast without some prevailing stream, carrying with it a proportion of sand, mud, or sediment.

On ancient medals, arches are often observed as forming the curved moles of Roman ports; and it seems that the Greeks were well aware of the theory of leaving apertures in their marine constructions, as they appear in the mole at Eleusis very evidently, and may be traced in that of Delos, and other islands of the Archipelago.

The arches were left for the exit of all the depositions brought in by the current; and it being calculated that only the surface to the depth of a few feet was materially agitated by even the most violent tempests, it was found that by certain flood-gates hanging from the piers, a sufficient calm was produced to insure the safety of vessels within the mole.

In this picture the sails of boats are seen above the wall on the right. The mole, probably, was defensible, and had a sort of parapet and terrace on the top. The

buildings are such as must have existed at the time, and we find none of that strange, tall Chinese architecture which abounds on the panels of all the houses of Pompeii, and which, in fact, could scarcely have existed in reality.

The figures are of that strange, undefined nature which gives the appearance of human beings, but which present no detail, and, in general, cannot be copied. The horizon is, as usual, very high in the picture, and the blue of the sea, and that of the sky, are only slightly different. It is by no means improbable that the whole may be a portrait of some place on the coast.

PLATE LVIII.

PICTURE.

Plate LVIII. is that picture which is seen nearest to the spectator on the right side of the fountain in Plate LVI. It is, in shape, much like the last, but, as its angular form above was of no consequence, it is repre-

Drawn by Sir Wm Gell.

Engraved & Printed by Edwd Scott R.A.

sented flat, in order to bring it within the limits of the plate.

We have here a farm or country house, with its usual accompaniments of domestic animals, and the yoke for the oxen on the left.

That species of tree or palm, which grows out of the opening of a shed, is peculiar to this picture.

The figures are more defined than usual, and seem as if they must have been intended to represent some known event in history, or in private life. The return of the shepherd of King Polybus to his wife Peribœa, after finding the infant Œdipus suspended to the tree on Mount Cithæron, might possibly be intended.

PLATE LIX.

PAINTING.

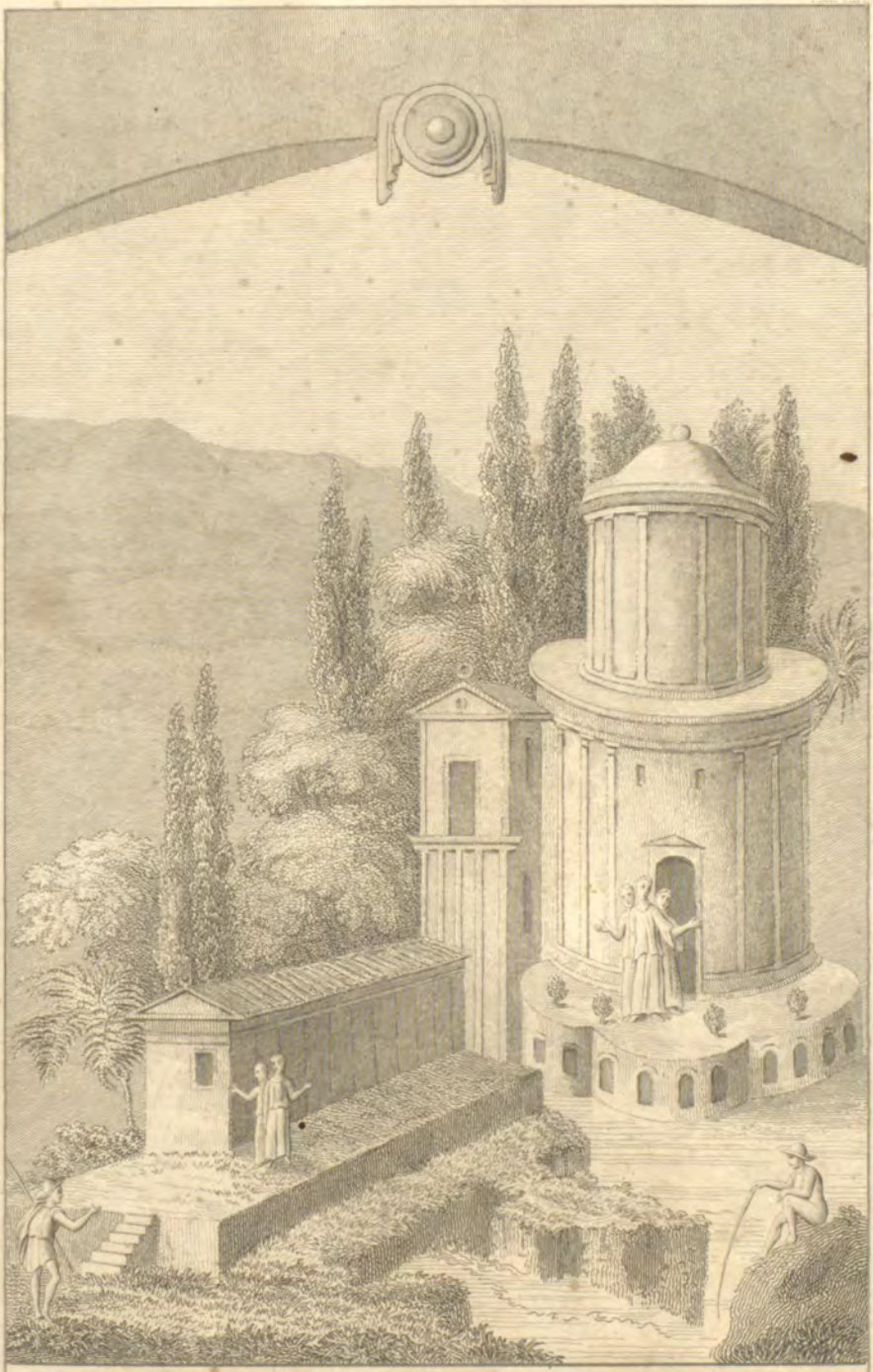
This picture, Plate LIX., is on the left side of the fountain exhibited in Plate LVI., and is of the same shape upon the wall as that of Plate LVII.

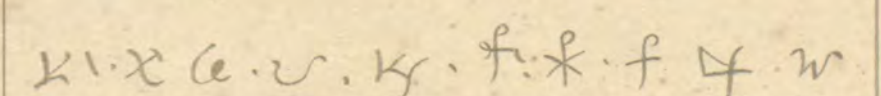
The lofty building near the centre is unlike any thing, either in shape or style, known in Italy or Greece; but it might be perhaps intended for a fire-temple of the Persians, and the personages near it may represent the attendants. The man fishing from a rock is a common subject, and is very confused in the original, but, on the left, is a person with as regularly shaped a hat as can be found in our own times, as if even that were not a modern invention. Below are certain sigla which need explanation.

PLATE LX.

PLAN OF THE STREET OF THE MERCURIES.

The plan of the Street of Mercury, or rather of the Street of the Mercuries, from the many figures of that deity represented in it, forms the principal feature of the plan Plate LX. The object, in giving it of this size, was that of showing all the new discoveries in sufficient detail, without giving a separate plate for each subject.





Drawn by Lieut.t Wild

Engraved & Printed by Perkins Bacon & Co.

The house of Ceres, the arch of Caligula, the houses of refreshment opposite the baths, the house of the Tragic Poet, and the whole insula, or group of dwellings, including the fullonica, and the two houses with the fountains, are here represented. On the opposite side of the street, the houses of Firmus, Pomponius, and the Lupanare are given, and the plan terminates at the vicus, or alley, which runs at the end of the garden of Pansa, and which the Custodi, at present, call the "vicoletto dei Mercurj." The general appearance of the street is rectilinear, but, upon measuring it, nothing will be found absolutely symmetrical, and scarcely any two walls parallel.

PLATE LXI.

STREET OF THE MERCURIES.

Plate LXI. is a view of the Street of the Mercuries, taken a little above the door of the atrium of the house of the Dioscuri, which is the first on the left hand. The wall

is finely coloured in large red panels, and, on the right of the door, is a fracture in the stucco which, perhaps, deprives us of the name of the owner, or the use of the building. The houses on the right are not yet excavated, but, on one of the piers previous to the fountain of Mercury, is that most curious picture of the funereal procession before-mentioned. Near the fountain of Mercury is the lesser door of the hospitium of the house of the little fountain; beyond it, the great door of the same house; further on, that of the first fountain, and still more distant, the entrance of the fullonica.

At the end of the street is the arch which we have called that of Caligula, and the distant arch at the entrance of the forum is seen beyond.

The street is more than thirty-two feet wide, with its foot-pavement on each side, and must have been the handsomest quarter of Pompeii. Many skeletons were found here, but at the height of twelve feet above the pavement.

PLATE LXII.

HOUSE OF CERES.

The atrium or cavædium of the house of Ceres, discovered in the years 1825 and 1827, is shown in Plate LXII. The walls were either originally higher than those of other houses at Pompeii, or they have been better preserved; and the apartment here represented must have had the effect of a hall of two stories.

The paintings on the panels consist of a Ceres, with her ears of corn, her poppies, and her torch; also a sedent Bacchus, crowned with ivy, with the lynx at his feet, and the cup in his hand. Here are, moreover, a genius, carrying a figure of abundance, a Jupiter on his throne, and a genius with a lyre, to decorate the walls. The abundance, and the other flying figures, with the lyre, are the subjects of the two vignettes, 11 and 12.

The fountain which is here shown in the fore-ground was one of the first which was

discovered with its ornaments of vitreous mosaic in good preservation. Under it, is seen a marble which covered the mouth of a reservoir of water, collected from the impluvium. The slab on the top was of African marble and broken. The ornaments consist in a river-god, masks and griffins.

The walls, when first discovered, were covered with brilliant colours, and much more might have been traced, with regard to the details of the ornaments, than is here represented; but the fact is, that, by a variety of petty intrigues, strangers are prevented from drawing these objects till they are either defaced, or irrevocably destroyed, and it is only by the despatch supplied by the camera lucida that any memorial of them can be obtained. These walls of the atrium, being higher than the rest, are already in a tottering state, and, possibly, this plate may soon become the only record of their existence.

There was in this house a painting called Zephyr and Flora, now removed to the musæum. It has been much celebrated under many names, and is given in this work as plate LXXXIII.

The house is one of those which had been examined by its owners, or others, not long after the destruction of the city.

PLATE LXIII.

PLAN OF THE HOUSE OF THE DIOSCURI.

The plan and elevation of the house of the Dioscuri, in Plate LXIII., will be intelligible without description. The plate is taken from one published at Naples, by authority, instead of from a plan made purposely for this work under all the difficulties of prohibition.

Little light is thrown on the subject of the difficulties which exist, with regard to the disposition of Roman houses, by even this new and more extended plan. Many would call the three courts by the names of cavædium, atrium, and peristyle; but if the fourth court, another peristyle, belongs to the same house, as it possibly may, another name would still be wanting.

The great door led through a vestibule or

prothyrum, up an inclined plane into the peristyle. To the right, is a little chamber with the traces of stoves for cooking. There is the vestige of a wooden staircase against the wall, which led into a sort of gallery or balcony near the ceiling of the room, and where, perhaps, the cook slept, for servants are said to have slept near the ostia, where were placed the cella ostiarii. A very small cubiculum, on the left, seems also to have been a servant's room. "Servi atrienses janitores et canes."

In this kitchen the smoke might have escaped by a little window yet existing. No trace of a chimney is visible, yet it seems impossible but that there must have been one.

Chimneys certainly existed in Greece, for not only does a scholiast speak of tubes, and canals for smoke, but Aristophanes, in Vespis, mentions a person who, being imprisoned in a house, escaped, or tried to escape, by the chimney. Appian says, on one occasion, that some tried to escape through chimneys. "In fumariis et summis tegulis se abscondisse." The testimony of Horace and of Juvenal, who talk of smoky houses,

" fumosos" and " lachrymoso non sine fumo" seems to make it probable that the people suffered from the want of them, and Vitruvius gives no account of such an invention. They not only burned, in the better apartments, a more expensive sort of wood, which, from emitting no smoke, was called *acapna* and *amurca*, according to Martial, but, from a carpet found spread on a mosaic pavement, upon which stood a bracciero or foculare, with the charcoal in it, in a room at Pompeii, it is evident that the inhabitants used the same process for heating their chambers as the moderns of the same country, previous to the introduction of chimneys by our countrymen. The modern Greeks, on the contrary, have fires and chimneys in their rooms. It is, however, certain that, in a shop, and in a chamber of the Temple of Isis, chimneys may be found at Pompeii. Chimneys existed, also, at all times in the kitchens of the south of Italy.

Round the peristyle are, as usual, many cubiculi or cella, so called *a celando*, as well as dormitoria.

The tablinum seems to be the principal room in this and all the other houses, but there are no traces of statues in any yet found. The tablinum of this house is the only one which remains of its original height, as may be seen in the view. It is perfectly comprehensible therefore that windows, or an opening, might have given light to that room above the tiles of the peristyle. Vitruvius directs that the height of a room should be so much greater than we at first think necessary, on that account; and as the rule "altitudo ostii octava parte latitudinem superat" cannot apply to the door, it, possibly, refers to the opening of the tablinum.

The room nearest the tablinum must have been a triclinium or cœnaculum, but neither there, nor in any other room under cover at Pompeii, has a table for dinner, constructed of masonry, been found, so that they must have been made of wood.

The staircase in the faux, the rails which fence off the garden from the inner portico, and the ædicula, with its statue, have all been seen in other houses. The exedra of

the court of the piscina is a fine and spacious apartment, and would answer to the description of an aula furnished with seats.

The division of the house nearest to the vicus of the lupanare seems to have been of less consequence, and divided into a greater number of small chambers or cubiculi.

On the whole, none of these houses seem to agree precisely with what we know from books either of a Roman or a Greek habitation. Julius Minutolus, whose work, "De Domorum partibus," forms part of the collection of Grævius and Gronovius, fairly states his inability, after much study, to explain their construction. "Quâ in re me non pudet fateri laborasse diu et hæsisse."

PLATE LXIV.

PERISTYLE OF THE HOUSE OF THE DIOSCURI.

The view of the peristyle of the house of the Dioscuri, in Plate LXIV., is one of the most splendid in Pompeii, and, at first sight, without restoration, it seemed to eclipse all

that had yet been found. The walls remain to a height little short of the original elevation of the lower story, as may be seen from the Corinthian capitals of the pilasters at the angles. We have already given the dimensions of the columns, and some other parts. In the centre of the compluvium was a jet of water, with a brass mouthpiece. The water must, by reflection, have increased the light, and rendered more visible the ornaments and ceiling of the portico. On the right, under the painting of the satyr, is a door through which part of the court of the piscina is seen.

Near the centre is the tablinum. The pilasters, on each side of it, had Corinthian capitals, and these were higher than the Doric portico in front of them.

The tablinum contains beautiful pictures, and the wall, on one side, shows how lofty these rooms were built that they might receive light from the windows above the peristyle. To the right of this is a triclinium. To the left the faux opens into the inner portico which surrounds the garden. The wall, on the other side of the garden, with half Doric

columns, and painted with trees, fountains, arbours, and birds, is seen through the tablinum.

It will be observed that this house might have been repaired; and the temptation was so great, that, considering how much was expended in putting up awkward sheds and pan-tiles, it is astonishing how the desire of seeing an ancient house in something like its ancient condition could have been resisted. One of the chests containing the mysterious treasure, which seems to have disappeared, stood immediately on the left hand of the faux.

PLATE LXV.

COURT OF THE PISCINA.

Plate LXV. represents the central court of the Dioscuri, which may be termed the court of the piscina. The spectator stands in the exedra; and the opening of that apartment being so large, with the piscina so near

as to subtend a large angle, the open sky and the reflection from the water must have rendered it one of the most cheerful rooms at Pompeii.

The picture of Perseus and Andromeda on the left, which is most beautiful, and that of Medea on the right, have a good effect. The court, altogether, is very spacious, and not without an air of grandeur; and the walls are brilliant in colours, and decorated with well-executed paintings.

PLATE LXVI.

JUPITER.

Plate LXVI. gives the representation of a picture of Jupiter painted on the wall of the portico. There is an air of ease, yet combined with thought and majesty, about this figure, rarely surpassed, which will render even this record of its existence pleasing and interesting to lovers of the arts. It is now quickly disappearing from the wall.

Drawn by Sir W. Gell.

Engraved by H. Moses

PLATE LXVII.

PERSEUS AND ANDROMEDA.

Plate LXVII. is a painting of Perseus and Andromeda, which, for composition and true Greek style, exceeds almost every thing at Pompeii. Perseus has the air of the ideal figures of heroic times, and the head, attitude, and execution of Andromeda are not to be matched in grace.

PLATE LXVIII.

HYGEIA.

Plate LXVIII. is a figure of Hygeia, painted on the wall. This is one of the divinities necessary for the completion of our pantheons and illustrations of antiquity.

PLATE LXIX.

ACHILLES IN SCYROS.

Plate LXIX. represents Ulysses and his friend detecting Achilles among the maidens of the court of King Lycomedes of Scyros, whither he had been sent to evade the search which was likely to be made for him. The story is well known, and the eagerness of the young prince to possess himself of the arms which were placed before him, by which he was recognised, is ably told in this picture, which is in the tablinum of the third portion of the house of the Dioscuri. The painting, though in colours, has at present the appearance of having been first executed in shades of red, afterwards touched with transparent tints, through which the red is almost always visible.

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PLATE LXX.

WALL OF THE TABLINUM IN THE HOUSE OF THE DIOSCURI.

This is the wall of all others the best preserved at Pompeii, and will be better understood by inspection than by any description. It may serve as an epitome of the whole art of decoration in Pompeii, both for variety of colour, the disposition of the compartments, and the assemblage of objects. Architecture, flowers, figures of men and animals, genii, cupids, and landscapes, are all to be found in this painting.

PLATE LXXI.

VICTORY.

Plate LXXI. is a figure of Victory, differing so materially from every thing of the kind as to be worthy of preservation. It seems not impossible that the genius of Rome may be intended, as the globe in her

hand might signify. Had the painter possessed less talent and more knowledge, this globe might have been rendered interesting by a representation of the ocean and the continents; but a few indistinct touches are all a good painter would condescend to leave us. The trophy in the left hand shows the goddess to be of Roman, and not of Grecian invention. There is in the house of the Dioscuri another figure of Victory, with her usual flying drapery, and with S C on her shield.

PLATE LXXII.

PENELOPE.

This has been called Penelope giving wine to Ulysses in the character of a beggar. The dog, who does not however seem to recognise his master, has been brought as a proof that such was the subject. The face of the man seems far too young for that of Ulysses, but the painter may have flattered his subject. The Priestess, the Apollo, and the two borders, are from the house of the Dioscuri.

Drawn by Sir W. Gell.

Engraved & Printed by Parker, Storey & Co.

POMPEII

PLATE LXXIII.

ACHILLES BATHED IN THE STYX.

This Plate, LXXIII., represents Achilles bathed in the Styx, and has every appearance of having been taken from something of a superior cast. It is always agreeable to possess an ancient painting of subjects recorded in history or poetry. Above are ornaments from the house of the Dioscuri, and below is the border of a pavement.

PLATE LXXIV.

SATURN.

This figure is painted upon a red panel. The figures of Saturn are rare. The proofs that Saturn is the divinity here represented, will be found in the description of the Corinthian atrium of the Dioscuri. The borders are from other parts of the house.

PLATE LXXV.

COMIC SCENE.

This scene probably represents the witches of some barbarous nation, as introduced upon the stage. There was a tribe of Scythians named Hippopodes, to which we may conjecture these personages belong.

One holds a small mummy in her hand, which might seem to have a reference to the Egyptian colony of Colchos; but Colchos was a part of Sarmatia, which might easily in a vague account be confounded with Scythia by Dionysius Periegetes. The borders are from the house of the Dioscuri.

PLATE LXXVI.

COMIC SCENE.

The words comic scene seem to apply to any species of drama. So many of the ancient comedies and tragedies are lost, that

Drawn by Sir W. Gell.

Engraved & Printed by Foster Greatbach.

POMPEII.

PHÆDRA AND HIPPOLYTUS

London, Robert Jennings & William Chaplin, 62, Cheapside April 1 1831.

conjecture is useless as to the subject of the present scenic representation. The colouring of the woman's face, which is strongly tinged with green, might be intended to represent the effect of horror at some perpetrated crime. The shepherds of Polybus and Jocasta are perhaps the personages intended; but this is a mere conjecture. The Œdipus Tyrannus of Sophocles might be cited on the subject.

PLATE LXXVII.

PHÆDRA AND HIPPOLYTUS.

Phædra, the wife of Theseus, fell in love with Hippolytus, the son of Theseus by Hippolyta, and after a vain attempt to subdue her passion, is represented in this picture as declaring it. Hippolytus rejecting her addresses, the nurse or confidant is seen endeavouring to persuade and pacify him.

Nothing can exceed the grace of Phædra, or the masterly touches by which the folds of her drapery are expressed in the original painting.

PLATE LXXVIII.

BACCHUS AND A FAUN.

This may represent Sylvanus and Cyparissus, or a faun in the act of supplicating Bacchus. The attitudes are graceful.

PLATE LXXIX.

WALL AND DOOR OF THE CORINTHIAN PERISTYLE.

This Plate exhibits one of the most splendidly decorated walls of the house of the Dioscuri. The curtain is added because there is no trace of a door in the opening between the two courts, and the ceiling of the atrium is restored, since there can be no doubt on the subject, for the better comprehending of the original effect. The pillars in front are even now covered with a paltry roof, which has been somewhat improved in this Plate, in the style of the period when Pompeii was destroyed.

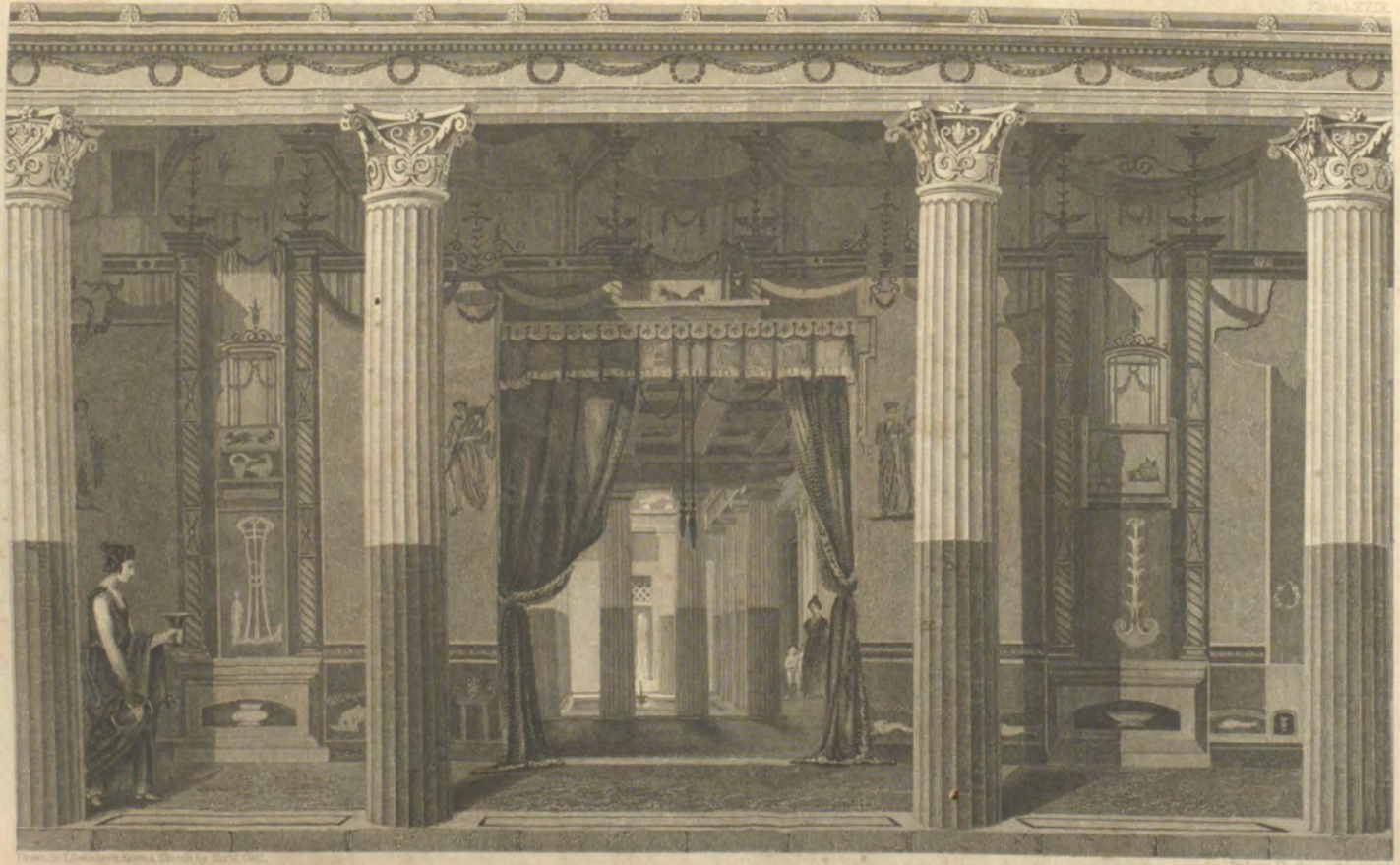


PLATE LXXX.

DRINKING-SCENE.

This scene, Plate LXXX., which is found, in exceedingly bad company, in an inner room of the lupanare, is, though superior in style to the profanations of the art by which it is surrounded, but moderate in execution. The picture itself is nevertheless valuable, being the only one yet discovered in which a common table, with a party sitting round it, is represented. On the left, a figure in a dress of dark green seems of superior rank to the rest of the company, whose hoods are like those of the capotes of the modern Italian sailors and fishermen.

It is curious that, at so late a period, horns seem to have been used instead of drinking-cups, notwithstanding the multiplicity of glasses and cups which abounded in Pompeii, and the inconvenience arising, as may be observed in this Plate, from the want of a foot.

Horns were used for cups in very ancient

times, as may be learned from several of the Greek scholiasts. Bacchus was called Corniger from this circumstance, according to the scholiast on Nicander. The Sileni were the nurses of the horned Bacchus. Horns, says the scholiast on Homer, Iliad, Θ. v. 189. were used previously to the invention of cups. Nonnus says, "He held in his left hand a horn filled with delicious wine."

Λαιη χερας μεν ειχε βεβρισμενον ηδεος οινε.

It would appear that the ancients, during their feasts and ceremonies, the representations of which have come down to our times, studied and practised what was best suited for show and conducive to elegance, but that their common usages and every-day customs were not very widely different from those of the moderns in the same country.

Nearly opposite this house were found, at an elevation of more than twelve feet above the pavement of the street, eight or ten skeletons, with a gold chain, four gold coins, two gold rings, twenty-six silver medals, a candelabra, and other utensils in

brass and earthenware. These persons must have been smothered by the vapour while searching for objects of value among the ruins already half buried.

The learned Dr. Panofka, of Berlin, who visited Pompeii in the month of April, 1829, saw another chamber of the lupanare excavated, and reports that the paintings are of a much higher order, both in subject and execution. On one side is a female with a lyre, and opposite is Anchises with a boy, supposed to be Æneas. A third wall has Ulysses and Penelope, like that in the Pantheon; and the fourth has Paris and Helen. Paris is sitting in the posture of the Paris of Mr. Hawkins's beautiful bronze, and Hector is near, chiding him for not returning to the battle: a beautiful Homeric subject, which would be a great ornament to this work.

In the border are given ten different specimens of ornamental borders from Pompeii.

PLATE LXXXI.

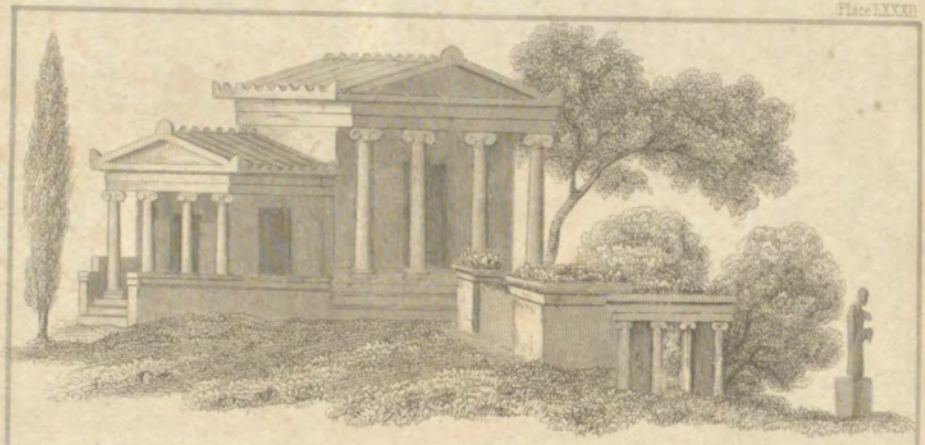
WAGGON AND HORSES.

Plate LXXXI. represents a painting in a little anteroom, or passage, of the lupanare. It is but a slovenly daub in the original, but shows that the ancients not only had waggons, but that they were, at least, as well contrived and as neatly made as any now in use. There is even an opening to permit the wheel to pass in turning, and the whole is well painted with a blue body and yellow wheels. The enormous skin in which the wine is contained in the body of the waggon is probably new. The dresses of the two attendants are simple and graceful.

The drawing was obtained by Dr. Henderson, the elegant author of the dissertation on the wines of the ancients, who obligingly communicated it to the author.

There is another of the same subject, and nearly a repetition of this, in the obscene chamber of the lupanare; and they both, in all probability, represented the actual

ROYAL ACADEMY OF MUSIC



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waggon, horses, and servants of the proprietor of the house, who seems to have sold wine contained in leaden vases in the front shop, or thermopolion. The borders are all from Herculaneum, and certainly differ from those of Pompeii, without much improving upon them. The two horses' heads are selected by way of affording, to those who are curious on such subjects, an opportunity of seeing how bridles were put on in Roman times.

PLATE LXXXII.

MARS AND VENUS.

Plate LXXXII. is another, but more graceful, example of those paintings usually called Mars and Venus. It was among the latest discoveries, and consequently the difficulty of obtaining a copy of it was great, owing to the jealousy with which it was guarded.

PLATE LXXXIII.

DREAM OF RHEA.

Plate LXXXIII. is a picture which, probably, was taken from the house of Ceres, but was removed before the author saw it. It then went under the name of Flora and Zephyr; and, as usually happens when so few are really possessed of good taste, this, which is, in fact, one of the worst compositions of the ancients, has been more admired, and has been the subject of more praise and more dissertations, than any thing at Pompeii.

It represents, according to one, Peleus upon a rock having caught the unwilling Thetis asleep. Her nymphs are near, and Love invites him to seize this favourable opportunity for pressing his suit.

According to another, Rhea Sylvia, the priestess of Vesta, is asleep. Near her is a little winged genius of somnolence. Above, Morpheus ejects from a horn the sleepy draught. Mars, guided by two cupids, ap-

Drawn by Sir W. Gell.

Engraved & Printed by Edward Scott &c.

POMPEII

DREAM OF RHÆA

London Robert Jennings & William Chaplin 62 Chancery April 1.1831

pears in the air, and the birth of Romulus is the consequence of his visit.

The Academy are said to have pronounced the picture to represent Bacchus and Ariadne.

It has also been called the marriage of Morpheus by some, and the Graces by others.

M. Raoul Rochette, in a newly published work on Pompeii, has, lastly, given a large plate in folio of this composition.

The scene he pronounces to be the Lucus Martis: the guardian nymph is Pasithea, the wife of Hypnos. The wings of the male divinity in the air are black, and those on his head are the symbol of dreams. Mars is the descending god.

Whatever may be the subject, neither the figures nor the grouping have any merit. The male is devoid of grace, and is exceedingly clumsy, while the sleeping female is absolutely ugly.

PLATE LXXXIV.

INSIDE OF WALLS.

This plate, LXXXIV., of the inside of the walls, would have been given in the former series of Pompeiana, had it been ready in time.

It is taken between the gate of Herculaneum and the nearest tower in the wall, not far from the back of the house of the Vestals, which is seen on the left. It is to be observed that the trees are on the other side of the wall, and even beyond a ditch, if a ditch ever existed. A grand flight of steps gave an opportunity for a large body of soldiers to ascend together to the parapet, in case of sudden attack from without. The blocks in the wall are marked with a number of curious characters, or sigla, which, whether Oscan or not, are not understood. At the temple of Apollo Didymæus, near Miletus, the blocks used in the construction of the edifice are, in many cases, marked in a similar manner. They could scarcely be

numbers, by way of adjusting the juxtaposition of the stones, but might be a sort of anagram recording the name of the person who contributed the block to the general defence. They are of a very remote time, if we may judge from the appearance of the masonry.

PLATE LXXXV.

GATE OF ISIS.

Plate LXXXV. shows the appearance of the inner side of the gate of Isis, commonly called that of Nola, but which it is more probable opened toward Sarno and Teglanum, for we can scarcely suppose that the sources of the Sarno would not have attracted a population at a very early period. The inscription in Oscan, purporting that Popiriis or Popidius dedicated it to Isis, has been engraved in the former series.

The mass is fine and imposing, and the gate altogether infinitely more majestic than that of Herculaneum. The soil on the outside does not seem sufficiently deep, unless

the paved road descends rapidly, to permit us to hope for so ample a treasure of sepulchres as at the Herculanean entrance of the town; but much would probably be discovered, as this was certainly an outlet of great consequence. Within the walls, as will be seen in the view, the soil, both vegetable and volcanic, lies to a great depth.

PLATE LXXXVI.

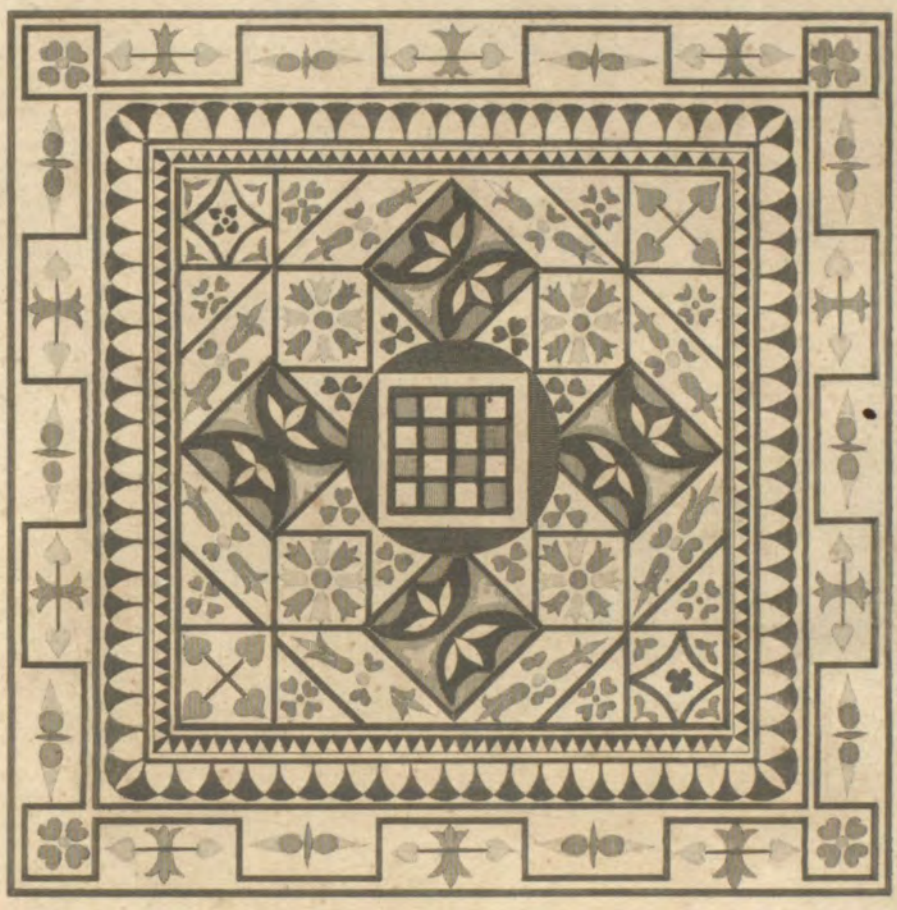
PAVEMENTS.

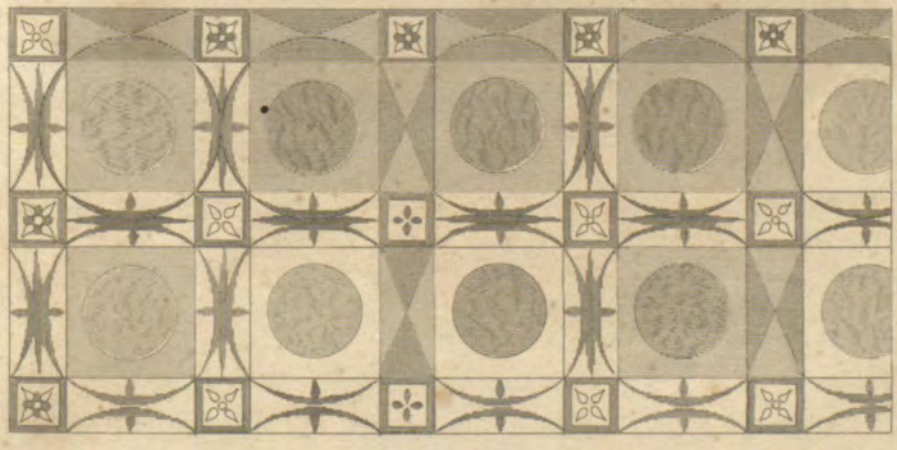
Plate LXXXVI. represents several specimens of pavements, which have no particular merit, except some new meanders, or mathematical figures, which are pretty and intricate.

PLATE LXXXVII.

PAVEMENTS.

This plate, LXXXVII., is like the other, and gives, what was wanting to the work,





an idea of the style in which the mosaic or tesserated pavements are disposed. The marble pavement is pretty, but it is not easy to discover by what rule the colours were distributed.

PLATE LXXXVIII.

SITE OF POMPEII.

This plate, LXXXVIII., is one which shows, in a more distinct manner than any yet published, the whole hill of Pompeii, with the neighbouring country, from Torre della Nunziata and Vesuvius on the left, to the mountains of Palma on the right. The gulf, with the rock of Hercules or Revigliano, and, near it, the mouth of the river Sarno, may be seen. The river may be traced to the bridge; and the village of Scafati, also on the Sarno, is seen, on the right, under Palma. From Scafati a line of trees marks the present road to Pompeii from Nocera, and the amphitheatre is seen at the beginning of the ancient city. Some few traces of the ex-

cavations may be distinguished on the eminence, and it afterwards descends to the west, near the street of the Tombs. The theory of water running from Vesuvius up the eminence of Pompeii is here proved to be untenable.

Bosco Reale is seen extending below Monte di Somma, the right top of Vesuvius. It is said to contain 10,000 souls. A stream of lava flowed, not long ago, into the middle of the village. Torre della Nunziata is seen beyond Revigliano, and above it Bosco tre Case, near which, on the left, is one of those minor cones which sent forth a copious stream of lava in the last century. A little to the right of the amphitheatre may be seen a tower on a distant hill, not far from Nola. Beyond is the lofty range of the Apennines.

EXPLANATION OF THE VIGNETTES.

VIGNETTE 1.

Vignette 1 represents two figures found on the wall of the portico of the Augustales, commonly called the Pantheon.

The lower figure evidently represents Painting, for she has her pallette in the left hand, and, in the right, is holding a species of recipient in the form of a candelabrum, into which a Genius or a Muse is dropping a fresh colour, possibly alluding to the painting of this very poikilos, or painted portico, at Pompeii, which was probably considered as the perfection of the art.

VIGNETTE 2.

Vignette 2 is in the house of the Tragic Poet, and forms a pretty group of buildings, though the perspective is incorrect.

These habitations might perhaps serve to improve the picturesque beauty of those detached houses and dwellings which are often found, with three windows in front and three stories high, deforming our parks and ornamental grounds.

VIGNETTE 3.

Vignette 3 once existed, executed in stucco, upon a stone in the temple of Venus in the forum. The idea that Love drives even mules, the most obstinate of animals, is pretty.

The irregularity of the stone and the negligence of symmetry in the execution were all faults in the original. It exists no longer on the spot.

VIGNETTE 4.

This vignette, No. 4, is picturesque, but it is not easy to explain the uses of the two walls with their gates on the right.

Gardens and parks would be prettily ornamented with such buildings.

The borders are from several walls at Pompeii, and contain 12 subjects useful to architects, carvers and gilders, and makers of ornamental furniture.

VIGNETTE 5.

Vignette 5 records an architectural group now, or lately, existing on the walls of the chalcidicum or portico of Eumachia. The ancients must have possessed beautiful things of this kind, and nothing appears more picturesque than a confusion of temples and columns of this species of architecture.

VIGNETTE 6.

Vignette 6 is from a wall at Pompeii, where innumerable dancing or flying figures decorate the centres of almost every panel. They are generally painted on a black or dark-red ground, which gives them more effect.

VIGNETTE 7.

Vignette 7 is possibly the representation of a little shop or rustic place of refreshment on the road-side in the country. There is a broad basement on which the temptations to stop might be exposed, a shade to shelter them from the sun, a sort of kiosk or summer-house on the top for air and repose, and possibly the host at the entrance to welcome the traveller.

VIGNETTE 8.

Vignette 8 represents the statue or shrine of some deity who presided over the mountains, and to whom the piety of the rustics had erected it, as we see those of saints in solitary and picturesque situations in Italy at present. The indistinctness with which all the figures are treated does not permit us to pronounce whether the statue may be of Bacchus, Diana, or a fawn; but a shepherd is offering a garland and flowers at the altar, and a goatherd is looking on. Under

the statue is a broad table or shelf for the reception of more offerings.

VIGNETTE 9.

Vignette 9 represents one of those villas with which doubtless the whole coast of Italy, and more particularly the shores of Formiæ, Baiæ, and the gulf of Naples, were decorated. These villas may be traced by their submarine foundations on the rocks of Pausilipo, and at Molo di Gaeta, where the remains of buildings, absolutely in the water like the portico on the left, are considered by travellers as indications of encroachments of the sea. Nothing could have been more delightful than these marine villas during the heats of summer. The nearer building is evidently a temple, to which the circular tower is attached, and on which votive or decorative festoons or draperies are hung.

VIGNETTE 10.

Vignette 10 is, probably, another of the little shrines situated on the coast, where

shipwrecked sailors, having escaped from the waves, dedicated their drenched garments, or made other offerings. Perhaps the indistinct figure in front may be a person who has just gained the land, and, in the shrine, appears a priest with arms expanded as if to receive him. Behind seem the houses of the attendants, enclosed by a wall.

VIGNETTE 11.

Vignette 11 is a group of two very graceful figures from a wall at Pompeii. The Genius of Music, perhaps, is portrayed in one of the figures.

VIGNETTE 12.

Vignette 12 is another group from the house of Ceres. In a modern way of treating the subject, the Genius of Plenty might be intended.

VIGNETTE 13.

Vignette 13 is a pretty group of houses from a wall in the house of the greater fountain of shells. The errors of perspective are conspicuous, but the place is picturesque, and, probably, had its prototype in some part or other of the coast.

VIGNETTE 14.

Vignette 14 is a sedent Apollo Citharœdus, quite different in position from any thing yet given. It is from one of the latest excavations, and is exceedingly graceful.

VIGNETTES 15 and 16.

These vignettes have already been described in the chapter to which they belong as the plans of baths in the ancient villas of Stabiæ. Their chief use is the illustration of the baths of Pompeii; and they are them-

selves curious, as the only published memorial of their existence.

VIGNETTE 17.

Vignette 17 is a mosaic pavement in the prothyrum or vestibule of the house of the Tragic Poet.

The subject wants little explanation. The dog has a red collar, and is confined by a chain and hook.

The threshold of the door is here represented, in order to give an idea of the holes in which the door itself turned, and the wooden sides were fixed. In the body of the work a sufficient explanation is given of the custom of placing a dog at the entrance.

VIGNETTE 18.

Vignette 18 represents a very graceful figure of Phryxus crossing the Hellespont, which was a favourite subject with the ancients.

There is another, with an azure glory on his head, in the Pantheon. The figure of Helle in the water would have extended this picture too much for a vignette, and is, in the original, not intended as a principal object, nor much detailed; it is therefore omitted.

VIGNETTE 19.

Vignette 19 is a female Bacchante, and of a description not unfrequently found at Pompeii. She has more drapery, or of a heavier species, than is usually represented, and is not without grace.

VIGNETTE 20.

Vignette 20 is a Bacchus at the crossing of two streets in quadriviis, upon a pier exposed at all times to the weather. Nothing can exceed the elegance of the original, which it is vain to attempt to imitate.

VIGNETTE 21.

Vignette 21 is a group of houses and temples which, not to speak of the perspective, which is faulty, presents a most agreeable assemblage of buildings placed on the side of a hill, so as to give the idea of the effect produced by the architecture of the times in commanding situations. Supposing the great temple on the summit to be that of the principal deity of the spot, we may imagine the dwellings of the priests, the propylæa, and the shrines of other divinities to be passed in the way. At Delphi Minerva Propylæa, at Eleusis Diana Propylæa, and many other such examples, exist. This subject is painted on a yellow panel in the hospitium of the house of the lesser fountain of shells. These smaller temples or shrines were sometimes erected in consequence of a vow made in a moment of fear and difficulty, and were probably to be met with in great numbers. The well-known inscription on the tomb of Scipio records his dedication of

a temple to the winds or tempests. Appius, uplifting his hands to heaven, in the same manner vowed a temple to Bellona. The form was "Bellona, si hodie nobis victoriam duis, ast ego templum tibi voveo."

VIGNETTE 22.

Vignette 22 is the fountain of Mercury, so called, as will be seen, from the head of the god and the caduceus. It is formed of the common dark-coloured volcanic stone. The figure of Mercury, here represented as running away with a bag of stolen goods and a purse, though rather rudely painted upon an opposite wall, with a figure of Fortune near it, seemed worth preserving, and has been accordingly placed at the fountain. Near this, five skeletons were found, two palms above the pavement, with four bracelets, four gold rings, a coin of Vespasian, and sixty-three silver with twenty-eight copper medals.

VIGNETTE 23.

Vignette 23 represents one of several chariots drawn by different animals, which decorate the walls of the tablinum of the peristyle of the Dioscuri. The original was upon a yellow ground, and was traced by the author on transparent paper on the spot, but, owing to the uncertainty of the outline, he was incapable of giving it the grace possessed by the painting, or imparting that life which the animal figures fo Pompeii invariably exhibit.

VIGNETTE 24.

Vignette 24 exhibits a dance performed by a male faun and a female Bacchante. The ears and the shaggy covering denote the sylvan nature of the former, and his right foot displays that sort of rustic movement which is common to the wild inhabitants of all countries, ancient and modern.

VIGNETTE 25.

Vignette 25 is a group of Bacchanalian dancers, male and female. The elegance of the figures justifies their introduction as the head-piece of the chapter.

VIGNETTE 26.

Vignette 26 is another dancing group, in which there is nothing particular to observe.

VIGNETTE 27.

Vignette 27 is a money-chest, particularly described in Vol. II. p. 30.

VIGNETTE 28.

Vignette 28 represents the two sides of a bronze ticket for the show of gladiators.

VIGNETTE 29.

Vignette 29, though not existing in any one place as a painting at Pompeii, may nevertheless be considered antique, as it consists of a union of all the usual implements of writing collected from a great number of ancient paintings in the two ruined cities, and some from the chamber supposed to have been the library of the tragic poet of Pompeii. This idea arose from the impression that every painting was appropriate to the chamber in which it was found.

On the left is a circular wooden or metal case, with a lid, containing six books or volumes rolled up and labelled, each according to its contents, so as to be easily distinguished. Below this lies a stylus and a pentagonal inkstand, not unlike those now in common use. The ink was called atramentum and atramentum scriptorium, and the inkstand atramentarium, and even cornugraphium. In the centre lies a pen made of a reed, and thence called calamus.

Ink seems to have been made with charcoal, but sometimes also with sepia: "Sepia lympha." Persius, Sat. iii. That author describes an idle boy, who excuses himself from writing because the sepia is too thick, and, on its being diluted with water, because it was then too pale. It seems to have been of such a nature, without a mordent, that a punica spongia, according to Martial, washed out the writing; and some have conjectured that certain sorts of paper were covered with a species of whitewash to render this operation more easy, and make the paper serviceable a second time. This would be more readily performed when the writing was upon ivory, or libri elephantini, mentioned also by Martial. This expunging of writing was so common, that a friend of Augustus asking him how his tragedy of Ajax was proceeding, was told by the emperor, who was tired of writing and had destroyed his work, that "ajacem suam in spongiam incubuisse." Suetonius, who relates this story, adds one of Caligula, which shows that the ink of the ancients was easily obliterated, for he says that the emperor

forced those who had written any thing against him to lick it out with their tongues.

Next to the case of books, the vignette has the tabella or tabulæ joined together as with hinges, and sometimes, perhaps always, covered with wax. Another sort is hung up above this, where the stylus serves as a pin to hang it up against the wall. A sort of thick book of tablets, open, lies to the right of the last. In the centre are seen single volumes in cases, one of which is open on the left and the other shut. On the right are seen four volumes, lying in such a manner as to want no explanation, two of which have their titles, one attached to the papyrus itself, and the other from the umbilicus, or cylinder of wood in its centre.

Tablets were sometimes made of fine wood polished, but those in common use were of box, and the wax, from frequent use, became discoloured and dirty.

"Vulgari buxo sordida cera fuit."

PROPERTIUS.

Though many wrote in wax, "facillima

delendi," as Quintilian says, paper was so common that pepper, frankincense, and other articles are mentioned as wrapped up in useless manuscripts, as they are now in a country shop.

With regard to a stylus, it was prohibited at certain periods, as a penknife is in modern Italy, on account of its affording a ready means of revenge to an angry possessor. It was called stylus or graphium. With a stylus Cassius struck Cæsar. Suetonius says, also, that Caligula caused an obnoxious senator to be massacred with one; and that, in the reign of Claudius, women and pueri prætextati had been searched for styles in their graphiariæ thecæ, or pen-cases. It seems that wax, tablets, codex, liber, folio, membrane, charta, and papyrus were not, in common conversation, clearly distinguished in the Augustan age, when writing became in frequent and ordinary use. We find the names of many sorts of paper corresponding with our foolscap, elephant, and other sizes, with their measures and the directions for their manufacture.

There was the hieratica or sacra, the augusta, the liviana, the amphitheatrica, the famia, the saitica, the regia, and the macrocolum, and common waste paper, or amphoretica.

The quantity must have been very much like what would be found in a great city of our own times; and Pliny left one hundred and sixty volumes, opisthographos et minutissime scriptos, or written very minutely on both sides, to his nephew.

MSS. of papyrus were capable of resisting the attacks of time and worms longer than we might imagine. The papers of Tiberius and Caius Gracchus were kept by Pomponius Secundus, Vates, and were nearly 200 years old when seen by Pliny. The same author says he had often seen the monumenta, or books of Cicero, Virgil, and Augustus. Galen, speaking of MSS. of Hippocrates, considers 300 years as a vast antiquity. St. Jerome mentions that, in 100 years, the libraries of Origen and Pamphilus, at Cæsarea, were already nearly worn out and corrupted; but the Bishop of St. David's

assigns to the Alexandrine MS. in the British Museum an antiquity of 1300 or 1400 years. This, however, is probably one of those in Membranis.

VIGNETTE 30.

Vignette 30 is the altar of Æsculapius, a relic producing a better effect than the so much celebrated and so often imitated tomb of Scipio, at Rome. On that account it has been selected as the last vignette in this work, as it has never been much noticed.

APPENDIX.

No. I.

SUPPOSED LIBRARY.

This chamber, which is entered from the portico of the inner court or peristyle of the house of the Tragic Poet, and lies on the left of it, is nearly of the same dimensions as those opening into the atrium and the tablinum.

If books had been as numerous in the first century after Christ as they have become since the invention of printing,

the supposed library of the Tragic Poet of Pompeii would have been but little calculated to contain an extensive collection, but when, from the difficulty of multiplying the copies, books were scarce and valuable, an inestimable treasure might have occupied only an inconsiderable space. In fact, the Herculanean manuscripts were found in a suburban villa in the year 1753, in a room of very small dimensions, which, it is imagined, had once a vaulted roof, to the strength of which has been attributed the preservation of those precious papyri. Some others are said also to have been found in a corridor or portico of the same habitation, which opened into the garden, but whether this had a vaulted roof or not cannot now be known, and that circumstance seems at least very doubtful in the instance of the library. Winckelman relates that 800 manuscripts were found, but from the statement of the accurate Canonico Iorio, who thoroughly examined the subject, and published the result in the year 1825, it appears that 1756 were rescued from the ruins, without reckoning a considerable number which were destroyed by the workmen, who imagined that the volumes were of no more value than fragments of charcoal, and actually called the place in which they were found the bottega del Carbonaro.

The papyri were found, according to Iorio, ranged in presses or shelves round the sides of the room to about the height of a man, while, in the centre of the floor, stood a species of insulated rectangular column of books fronting every way, not much unlike those which are frequently found, of a circular form, in the drawing-rooms of ladies in England.

The papyri found in the country house near Herculaneum, according to the Canonico Iorio, from whose essay the whole of this information is obtained, were found in a small chamber paved with mosaic, and had been arranged in presses round the walls, or in a pier in the centre.

The wood all crumbled when exposed to the air, and the workmen only began to suspect the papyri were not common charcoal when they observed the regularity of their disposition, and that one, which broke into two parts, had letters upon it. It must be remembered that the excavation was carried on in a deep underground passage without the advantage of daylight. It appears that some had stood in an erect, and others in a horizontal position, and they were accordingly crushed in both directions. None were found with two umbilici, and many were without any, as they are presented in several ancient paintings.

Instead of binding, a long slip of unwritten paper on the outside served to protect the book within. Many were found which were illegible from having originally been written with pale ink. Some appeared to have been below the others, and to have been formed by the humidity into a hard and almost petrified substance. These were considered as quite hopeless, having become a well united mass scarcely to be penetrated by a needle. Others had a degree of durability equal to plumbago, and might have been used as chalks. The papyri are only written on one side, except in a single instance, where the roll was not sufficiently long. Some were absolutely powder, and when the dust was blown away, the writing disappeared, so that the Canonico Iorio calls them the ghosts of papyri. It appears that the Latin MSS. are more difficult to unroll than the Greek, so that, of 2366 columns and fragments already opened, only 40 are Latin.

The length of the Greek papyri varies from eight to twelve inches. A Latin roll, besides being much thicker, often extends to sixteen. In both languages the columns or pages of writing formed compartments placed at a right angle with the length of the roll.

The papyri of the ancients were formed by pasting a variety of shreds together at right angles to each other, so

that what may be called the grain of one would be opposed in its disposition to tear longitudinally by the cross fibres of the other. It is easy to conceive that when the damp of some centuries has thoroughly penetrated the whole mass of a volume, a fresh difficulty arises in the unrolling, as what was originally a coating, only used to add substance to the paper, may now peel off for the operator instead of the inscribed face. Sir Humphry Davy, who employed himself a short time in observing the effects of a new process for unrolling the papyri, seemed to think they were not carbonized, and that the colour and substance produced by time resulted solely from humidity. That gentleman did not efface the characters by his process, as has been asserted on the spot; but, on the contrary, in the presence of the author, who was employed to copy the fragments, frequently added much to the brilliancy of letters scarcely discernible.

Some of the manuscripts have been opened with so much difficulty that it was found absolutely necessary to destroy the visible column, after having most carefully copied it, in order to arrive at the next; and the care, the patience, and the peculiar talent necessary in the process are such, that those only who see it, and are aware of what has been done, can judge of the merit of those who are employed, and who are often accused of negligence and apathy by the passing traveller.

Of the papyri, 371 were entire; 61 were nearly perfect; 161 wanted about one third of each roll.

Of fragments, 1324 were found; and, of those which had only the exterior perfect, 474 were discovered, but these had been cut half through, longitudinally, in order to discover their contents, their respective centres having been carefully preserved for a future opportunity.

Three hundred and thirty-two volumes have been already tried, and, of 542 taken from the shelves for the purpose of unrolling, 210 are well and neatly done: 127 are in a great

measure finished, and 205 remain in the presses at the Museum, which are considered as hopeless. Of some MSS. the title only is as yet known, which was written in a larger character.

A person named Papira, in the year 1786, endeavoured to open three of the MSS. Sir Humphry Davy is said to have had twenty placed at his disposal. Twenty were sent to England, among which were several of those petrified and useless. Mr. Sickler destroyed some of these in the attempt to open them. Mr. Hayter, who was sent by His Royal Highness the Prince of Wales in the year 1800 to Naples, is said to have tried 195 fragments of the papyri, and to have been five years employed in unrolling them. Whether these or any of them have appeared in the collection of Herculanean MSS. published at Oxford in the year 1824, the absence of preface to the work leaves us in ignorance. The Treatise of Philodemus de Vitiis, one of an anonymous author De Ira, another of Philodemus de Vitiis atque Oppositis Virtutibus, and Demetrius de Poematis, are there given in lithographic fac-simile. These are all found in the Neapolitan list as if existing at present at Naples. The English work is to be continued, and the second volume has already appeared.

Seven papyri have been sent to France.

Among the works now known to exist in this singular collection are the following, both in Greek and Latin, the names of which are copied from the interesting account of the Canonico Iorio, the author of this work not holding himself responsible for the orthography, which seems often erroneous.

Demetrius—de geometria—de poematis.

In Polyeni difficultates.

Epicuri—de natura, lib. ii. xx.

Colotis in Lysidem Platonis.

Polystrati de temerario contemptu. *Now interpreting.*

Philodemi—de religione—de moribus—de Epicuro—de morte, lib. iv. De vitiis, lib. i. De vitiis atque oppositis virtutibus eorumque subjectis et objectis, lib. viii. De vitiis—de musica—de conversatione—de Omeri—de ira—de divitiis—de poematis—de eo quod agendum est—de causa atque aliis rebus tractatus memorabiles. De moribus ac vitiis, opus ex libro Zenonis contractum, seu de dicendi libertate. De poematis. De rhetorica, lib. i. De rhetorica, lib. iv. pars 1. De rhetorica, lib. iv. pars 2. De rhetorica. De rhetorica commentaria—De rhetorica—De Phænomenis atque signis. De philosophis—De gratia.

Carnisci—amicabilia. *Now interpreting.*

Crisippi de providentia, lib. ii. *Now interpreting.*

Epicuri de natura. *Now interpreting.*

Anonymi de ira. *Now interpreting.*

This catalogue will suffice to give an idea of the library of the Epicurean philosopher of Herculaneum, for such he appears to have been. Among others now under examination, a papyrus on the subject of mythology calls Agamemnon a personification of Æther, Achilles of the Sun, Helen of the earth, and Hector of Luna. The lucubrations of the author may be curious, but not such as will afford much knowledge or instruction.

It is not impossible that some of these papyri may be original works, as no two are written in precisely the same character. Certain ciphers have been observed, which may have been the marks of the amanuensis at the conclusion of some MSS.

There is a suspicion that, in one of the papyri, have been observed not only contractions but accents; but this, which would certainly prove a treasure to critics and philologists, is probably an imaginary discovery, and contractions seem impracticable, even in the most corrupt species of writing, with detached capitals. It must be confessed that in the cabinet, arbitrarily or fancifully called the library,

at Pompeii, nothing of the kind was particularly observed at the excavation; but, as nothing else was found, it is highly probable that every thing had been removed before the eruption, or was excavated afterwards, of which the interruption of the strata is a proof.

The ceiling of the chamber was evidently upheld by six small beams or rafters, and these supported the floor of the room above. Papyri have very frequently been found, as it is said, at Pompeii, but they either adhered strongly to the soil, of which they formed a part, or the nature of the material in which they were imbedded was such as to have totally destroyed their texture, and reduced them, like all that was formed of vegetable matter, to a substance little more tenacious than powdered charcoal. The chamber is decorated on all sides with pictures, but, as these are not of sufficient consequence to have prevented the arrangement of shelves, it might yet have been the repository of books piled in a central column; besides which it opens to the east, according to the recommendation of Vitruvius, as libraries having another exposure were considered liable to damp, and to the consequent ravages of moths.

The public possesses so little information on the subject of the papyri already discovered, that a short account of what has been done or attempted with those of Herculaneum cannot fail to be acceptable.

The chamber in question seems to derive its claim to the honours of the Bibliotheca merely from a small picture still retaining the fragment of a book or roll, on which may be distinguished two or three Greek characters. It is, however, so mutilated, that it would not alone have answered the purpose of showing even the principal forms of the ancient papyri. On this account, a selection from a variety of ancient paintings is exhibited in the vignette, where nothing of importance is omitted. It is needless to remark

on the names which have been given by the Ciceroni to certain apartments at Pompeii on account of the pictures or decorations on the walls. They are often purely capricious, but they serve to distinguish them from each other.

No. II.

This work had, in part, been already despatched to England, when a publication by the learned Canonico Iorio, called "Plan de Pompei, et Remarques sur ses Edifices," appeared. There are many things which, from the constant practice of transporting them to Naples the moment they are found, leave no traces of their existence on the spot. The Canonico, being employed in the museum, and having every opportunity of obtaining exact information, has given some details of which the author was previously ignorant. The following remarks are derived chiefly from that source.

In the street of the tombs was found

EX AVCTORITATE
IMP. CAESARIS
VESPASIANI. AVG.
LOCA. PVBLICA. A. PRIVATIS
POSSESSA. T. SVEDIVS. CLEMENS
TRIBVNVS. CAVSIS. COGNITIS. ET
MENSVRIS. FACTIS. REI
PVBLICAE. POMPEIANORVM
RESTITVIT.

Close to the gate of Herculaneum is a sort of niche, which some have taken for a sentry-box: the reports of the excavations of 1763 say that, at the extremity, in a smaller niche six palms high, was originally a statue, or an urn. The inscription was—

M. CERRINIVS
RESTITVTVS
AUGVSTALIS. LOCO. D.D.D.

There was also before it a stone altar with the same inscription.

In the street between the Temple of Fortune and the Forum was found, together with 215 little unguentaria, commonly called lachrymatories, a lamp for twenty-four lights in the shape of a ship, a coin of Otho, and a pair of steel scissors, also a cogged wheel, which must have belonged to some species of machine.

The Temple of Jupiter, discovered in 1817 and 1818, and which has since passed by so many names, although, probably, by none more correct than that which it first received, contained many objects, some of which were found in the vaults underneath, some in the pronaos and cell, and others around it, as if prepared for re-erection after the first earthquake.

Many fingers of bronze were discovered, together with a bust fastened to the wall, a group representing an old man in a Phrygian cap taking a child by the hand, half a foot high; a woman carrying her infant, supposed, like the other, to be an Ex Voto; further a hand, a finger, and part of a foot, in marble; two feet with sandals; an arm, and many other colossal fragments. A torso, also of good work and of great size, was found with a statue sketched on its back, and intended to have been cut out of it. There were, besides, other fragments of drapery and a statue, the figure of a female and this inscription:

SP. TVRRANIVS. L. F. SP. N. L. PRON. FAB.
PROCVLVS. CELLIANVS
PRAIF. FABR. II. PRAIF. CVRATORVM. ALFEI
TIBERIS. PRAIF. PRO. PR. I. DIN. VRBE. LAFINIO
PATER. PATRATVS. POPVLI. LAVRENTIS. FOEDERIS
EX. LIBRIS. SIBVLLINIS. PERCVTIENDI. CVM. P. R
SACRORVM. PRINCIPIORVM. P. R. QVIRIT. NOMINISQVE
LATINI. QVAL. APVD. LAVRENTIS. COLVNTVR. FLAM
DIALIS. FLAM. MART. SALIVS PRAISVL. AVGVR. PONT
PRAIF. COHORT. GAITVL. TR. MIL. LEG. X.
LOC. D. D. D.

This inscription, which speaks of such ancient history and events connected with the earliest times of Rome, and the Sibyline oracles, is of some importance. Besides all these curiosities, there was a colossal head of Jupiter, whence the temple was named.

A column was found to have fallen upon an unhappy Pompeian, and to have divided his body in the middle. Near this were another skeleton, a bronze helmet, a patera, a plate, a long pin, and seventeen coins of silver.

In the vaults were Corinthian capitals, with many architectural fragments, some not belonging to the temple, and a colossal hand with gilded ears of corn.

Whatever has a date is always interesting. In the Temple of Venus, on a marble pedestal, was inscribed

INVENTVS. DENTAT. DAP.
FELIX. MELISSAEI. FAVST.
NYMPHODOTVS. HELVI.
SPERATVS. CAESIAEMVS
MIN. AVG. D. D. IVSSV
M. HOLCONI. CELLI. L. AELITVBER. D. D. D.
C. VERGILI. SALINATORIS. GN. LVCRETI.
DECENTIS. V. A. S P. P.
C. ASINIO. C. ANTISTIO. CONS.

In the portico of Eumachia, or the chalcidicum, a second statue was found, with a cornucopia. The robes were bordered with a pattern in gold: the figure was much mutilated. Upon a Hermes, without the head, was written

C. NORBANI SORICIS SECVNDARVM MAG. PAGI AVG. FELICIS SVBVRBANI EX. D. D. LOC. D.

Near the entrance was found, according to Iorio,

M. LVCRETIVS. RVFVS
LEGAVIT
IVSSV
M. ALLEI. LVCCI. LIBELL
M. STLABORI. FRONTON
II. VIR. I. D. QVINQ
Q. POMPEI. MACVLAT
M. FULMINI. SILVA
D. V. V. A. S. PP.
C. CALVSIO. CAV
COS.

In the street called Dei Mercanti, and the house called Del Cinghiale, is the pavement with the representations of walls given in Plate XLVIII.

The house of the Graces, in the same street, is called by De Goro the Pharmacy, because five surgical instruments, four cases with others of the same nature, pincers, and more particularly one called by Iorio the "speculum matricis," were found there. The last seems likely to prove of utility in parturition, and Iorio says a foreigner has published it incorrectly. He forgot to add, that probably the stranger was prevented from drawing it, as they have yet to learn at Naples, that the only use or glory in the possession of these antiquities and curiosities would consist in the promulgation of them to the world.

The portico, sometimes called the school, near the Temple of Isis, and the reservoir of water at the theatre, also called the saloon, and the tribunal, and by Bonucci the Curia Isiaca, contained, according to the reports presented at its excavation in 1797, the statue of a naked youth, which had fallen from the pedestal, supposed to be the pulpitum. On a marble near it was found an inscription, making it probable that Marcus Lucretius Decidius

was the person represented. An inscription given by Iorio probably belongs to this person.

M. LVCRETIVS. DECID
RVFVS. II. VIR. III. QVINQ
PONTIF. TRIB. MIL.
A. POPVLO PRAEF. FAB.
M. DECIDIVS. PILONIVS
RVFVS. REPOSVIT.

In consequence of this, Iorio says, that the supposed pulpitum, notwithstanding its steps, was only a pedestal with an altar before it.

The great Oscan inscription, which it appears was found here, according to Iorio, has been explained by the learned Cavaliere Carelli, secretary of the Royal Academy at Naples, who is not only highly endowed with knowledge himself, but is ready to forward the studies of his acquaintance. He has favoured the author, in conversation, with a general idea of the sense of the inscription, which, however, he will give in detail in his own work on the Temple of Isis.

Velius, Adiranus, &c. gave this portico and dedicated it to Isis. The inscription implies that it was to be used in feasting, which at once settles the question as to the destination of the colonnade. It is quite astonishing that the modern Neapolitans still use the R for the D, as in this inscription RERER for DEDIT. Thus they say MARONNA for MADONNA, &c.; but we must not forestal the work of the Cavaliere Carelli.

Since the publication of the first series of Pompeiana, the discoveries in hieroglyphics, begun by Dr. Young in 1814, and so ably pursued by M. Champollion in 1822, have enabled us to pronounce that the hieroglyphical tablet found in the Temple of Isis had nothing whatever to do with that divinity, and was, probably, only placed there as a mysterious and outlandish object, coming from the country of the goddess. It is, in fact, an Egyptian calcareous stone, and has been sawn off from a thicker block, as may be seen by the remaining hieroglyphics on the side. On the top thirteen deities are seen reverencing the god NOUM. The inscription begins thus: "A public Commemoration of the Priest of Horus, Lord of the Region of Heb, Priest of the Gods, and Priest of the Benefactors of the upper and lower Regions," &c. &c.; and contains, though it is full of an abstruse and unintelligible history of the gods and the regions they governed, nothing whatever relating to Isis or her temple at Pompeii, and consequently nothing of interest to the present work.

The Temple of Æsculapius seems now to be changing its name for that of Priapus. Winkelman called two statues found there by the names of Æsculapius and Hygeia. Bonucci (says Iorio) calls these, which are seven and eight palms high, Jupiter and Juno. A bust of Minerva was found there. In a tray were found the sacred utensils: at one end of the tray was the bust of an infant. This temple was excavated in 1766 and in 1798. In all this there seems to be no reason for dedicating the temple to Priapus.

The reports on the theatre, and the great portico near it, make the number of skeletons found there sixty-three, a proportion so much exceeding that of other quarters of Pompeii that it is thought to have been the station of troops, who on no account were permitted to quit their post.

It is extremely probable that there was a gate somewhere in this direction, particularly as the traces of a number of tombs were found near the little tavern on the great road below Pompeii. It is by no means impossible, that either the street which runs between the Basilica and the Temple of Venus, or that which contains the altar of Jupiter, may have terminated in a gate near the modern house of Vitellio. The quantity of earth thrown out from the excavations renders it difficult to acquire the exact knowledge of this portion of the fortifications.

Much has been said of the encroachments of the soil upon the sea near Pompeii, and the author would have subjoined a map, if he had not found that at present it would have been too conjectural to have been satisfactory. If La Vega had dug wells for the purpose of examining the soil, as he did at Resina, more might have been known; but, at present, it cannot be well ascertained how near the sea approached the walls of Pompeii.

There is, however, a church called the Madonna delle Grazie, where the territory of Nuceria came down to the sea, for two buildings were excavated which stood on the confines of the Nucerians and Stabiæ, and they were probably near the coast. One of these buildings was a little temple, and the other had two altars, possibly of the two people concerned—one Stabian, the other Nucerian. A broken inscription had

D. D.
M. CAESIVS. DAPHNVS
DVO. BIDENTAL. NVCERIAE. ET
VETVSTAM. AEDEM. GENI. STABIAR
LABANTIBUS. MARMORIB. VEXATA
PROVIDE. RESTITVIT.

This is a fair proof that the Nucerian territory reached to this spot. A little below the church is the natural bank down to the ancient shore, the modern line of coast being three times more distant. This line of elevations runs inland in the direction of Scafati, and, after a short space, must have turned north toward Pompeii. There was, however, always a marsh, or Pompeia palus, at the mouth of the river Sarno, for Columella, De Agror. cultu, says, "Quæ dulcis Pompeia palus vicina salinis." Here also the Salinienses, who invoked M. Cerrinius in the inscription, worked. Not far from the amphitheatre of Pompeii is a place called Valle Diruta, and here seems to have terminated the natural rising of the ground on the right bank of the Sarno. Without this supposition, Pliny the younger could scarcely have said, "Stabiis erat diremptus (a Vesuvio) sinu medio;" and "Stabiæ a Pompeiis dirimerentur sinu medio nam sensim circumactis curvatisque litoribus mare infundebatur." In its present state no sea exists between the site of Stabiæ and Pompeii, scarcely indeed, as our general view, Plate LXXXVIII., shows, between Castell' a Mare and Pompeii.

The quantity of matter thrown out by the volcano seems to have been quite sufficient to have filled up a shallow bay at so short a distance from the focus of eruption, as may be proved by the ancient tombs behind the Studii at Naples, which seem to have been buried by the same catastrophe, under at least ten feet of hard and soft tufa and lapillæ.

It is said that, in digging in the plain, the hard marine sand soon appears; and, in short, the probability seems that the Sarno originally entered the sea not far from the Valle Diruta and the road between the amphitheatre and Scafati, where was the port of Pompeii and where the magazines of Nola and Acerra, were situated; the Sarno receiving and transmitting their goods, as Strabo observes. Some have even derived the name of Pompeii from ΠΕΜΠΩ, mittere; but though the author has not the means of examining the

passage, he is persuaded that Demosthenes shows a pompeion to have been a magazine of corn, and that Pollux, in Onomast. lib. ix. c. 5, says, Περι των κατα θαλαττων μερων της πολεως was a pompeion, citing Demosthenes in Phormionem. The name, being a plural, has been thought by some to have referred to the city and citadel, and Mazois imagined the ancient temple by the theatre was the acropolis. Nothing, however, has the slightest resemblance to an acropolis, in that part or any other as yet discovered.

Of the gates of the town it seems not impossible that some may have been hastily named;' for, supposing the ancient gulf to have extended nearly to the great road to Scafati, that which is called the gate of Stabiæ could have opened only to the marina and the salt-works; the gate near the amphitheatre would have been that of Nuceria; that now called the gate of Nola would have opened to Sarno and Teglanum, supposed to have been at Palma; and that called the Vesuvian would have been more opposite the city of Nola. It is probable that all these roads were flanked with the tombs of the patricians of Pompeii, and that, wherever the earth is sufficiently deep, they may yet remain in perfection. The interior of the gate of Nola, which, from the uncertainty before mentioned, would be better named the gate of Isis, not having been given in the first series of Pompeiana, and being one of the most striking features of the fortifications, is here represented in Plate LXXXV. The preceding plate shows the method of mounting upon the wall and the interior of the rampart, when nearly perfect, and leaves, it is hoped, little to be desired on the subject of the circuit. The theory of Lippi, who maintained, in a work written with the purpose of proving that Pompeii had not suffered from the mountain fires, but only from inundation, seems to have been much disputed. Our Plate LXXXVIII. is given to explain, as well as can be done from such a distance, the real circumstances of the site

of Pompeii. In it the whole eminence of the city will be seen, terminating at the amphitheatre on one side, and sinking on the west towards Vesuvius and La Torre. A little right of the amphitheatre is seen a tower upon a distant hill, not far from Nola. Palma is on the hill to the right, and, under it, Scafati, to which a long line of trees points out the road from the amphitheatre, so that the supposed depth of the ancient gulf may be traced. The idea that a stream of water ever flowed from Vesuvius charged with volcanic matter sufficient to bury Pompeii, must be erroneous, as the ground rises again near Bosco Reale, at a place called Civita, forming part of the eminence of Pompeii. This eminence is formed by the termination of a bed of very ancient lava upon which Pompeii was built; and lava, previously to its course being arrested by cooling, often rises into knolls as in this case, which does not happen to water; but the knoll once formed of lava, a city planted on its summit cannot suffer from water pursuing the same course. A sight of the view which was taken by the camera lucida, and therefore is not liable to the defect of exaggerating the heights, will be sufficient to show the impossibility of so copious a deluge having taken place without attracting the notice of historians, and particularly of Pliny, who was present. That water, percolating through the mass, forms, in time, a rock of tufa of more or less consistency is well known, and this would account for all that is observed at Pompeii. It was long supposed, from the hard nature of the rock at Herculaneum, that the city was buried by lava, and the obscurity of the subterraneous passages had prevented the discovery of the truth. Now, however, in the year 1828, one of the houses of that unfortunate city has been laid open to the sun, and the whole mass of hard rock is found to be nothing more than hard tufa, which the natives on the spot, nevertheless, call lava. It is fair to state, however, that this mass has reduced all the timber

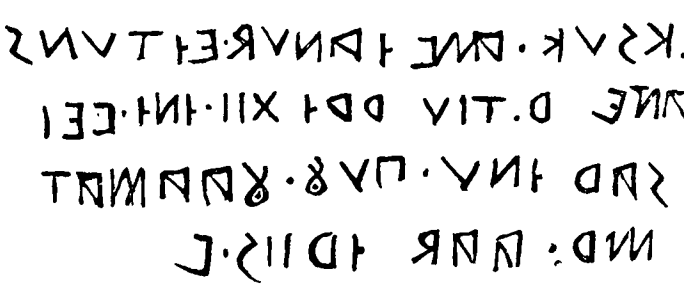
with which it was in contact to the state of common charcoal and with all its properties. Every beam was found perfect as to shape, and in its proper position, and one has been left for inspection, forming the architrave between two pillars, supported by the tufa.

Naturalists will account for this in the manner best suited to the latest discoveries in science, but, at first sight, it is not easy to account for the carbonization of large timbers by means of ashes falling in small powder, and afterwards becoming consolidated by water, still less for such an effect produced by water, either hot or cold. A certain degree of heat, and the exclusion of air, with the pressure on the spot, would, however, produce the effect, and, perhaps, we are ignorant of the intense heat to which the ashes, or the water, might have been exposed, in the bowels of the mountain under a pressure of which we can form no idea.

It has been often wondered how water was supplied to the numerous aqueducts which are found even in the highest parts of Pompeii. The question does not appear to the author to be one of great difficulty, for the calcareous mountains behind Sarno and Palma furnish beautiful and copious sources throughout their whole extent. The modern watercourse, which some say exhibits traces of the ancient opus reticulatum, is certainly too low for any but the parts of the city on the Marina, but the great rapidity of its current shows that a much higher level might have been preserved. There can be no doubt, however, that, setting aside the three beautiful springs at the town of Sarno, a third to the north of them exists, and there was an aqueduct which conveyed the water, from the neighbourhood of Palma and Sarno, over the plain, and, by the Ponte Rossi at Naples, to Pausilippo, and that another branch ran to Cumæ and Baiæ, and all the volcanic parts of the country, and the Cav. Carelli will probably give an account of it. Some of the arches of the aqueduct may be seen not far from Palma, and the

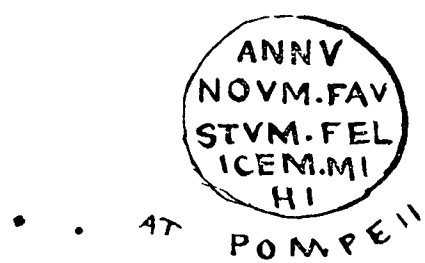
place is called Arci from the ruined arches. This is at a much higher level than Sarno, and hence a branch ran across the plain toward Vesuvius and Pompeii, which will probably be discovered, at a future period, entering the city near the gate called that of Vesuvius, at the highest part of Pompeii. The Canonico Iorio, whose work is just arrived at Rome, where these concluding observations are penned, has preserved a remarkable passage, written, in the year 1560, by Antonio Lettici, who had passed four years in examining the subject of the sources near Palma and Sarno, for the purpose of forming the modern aqueduct. Speaking of the aqueducts at Arci and Torricelle, he says a branch ran to the ancient town of Pompeii on a height opposite the town of Torre della Nunziata "et in detto locho ne appareno multi vestigij." He even says that the ancient aqueducts might be repaired.

Iorio informs us also that the Abbate Cataldo Ianelli (a person certainly of great learning) is preparing to prove that the following Oscan inscription records the bringing of the water of the Sarno by one of the magistrates to Pompeii.



This has been formerly translated with another sense. It will be seen that the first word seems to be formed out of ex and huc, and that Sarinu, in the beginning of the third line, may have reference to the Sarno, though an idea exists that another place called Serino was in the vicinity.

The house of Julia Felice, which was situated not far from the amphitheatre, and nearly between that building and the gate opening toward Nuceria, was opened in the year 1755, and soon after closed again. Bonucci has given a description of it from the reports made at the time, and it seems to have been of such consequence that it ought not to be omitted. "The form was square, with a portico on three sides; that in front had pilasters of marble, the others were of brick. The wall of the front portico had niches, in which were hollow statues to contain water." In a chamber was found a shrine, now in the Museum. In this were pictures of Isis, Osiris, Hygeia, Anubis, painted, and several talismans, with a Priapus and Harpocrates. In the centre stood a bronze tripod upon three satyrs. Upon a wall of the house was this advertisement. "On the estate of Julia Felix, daughter of Spurius, is to be hired, between the 6th and 8th of August, a bath, a venereum, and 900 shops with pergole (porticos shaded with verdure), and upper apartments for five following years. He who exercises in his house the profession of Pander will not be permitted to become tenant."



THE END.

LONDON:
PRINTED BY THOMAS DAVISON, WHITEFRIARS.

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Government of Maharashtra
on 06 February, 2016